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ROYAL ALBERT HALL CHORAL SOCIETY.

Patron: HER MAJESTY THE QUEEN.
President: H.R.H. THE DUKE OF EDINBURGH, K.G.
Conductor: MR. BARNEY.

HANDEL'S MESSIAH, on Good Friday, April 8, at 7. Artists: MISS ROBERTSON, MISS DAMIAN, MR. HENRY MERCY, and MR. WATKIN MILLS. Prices: 7s. 6d., 6s., 5s., 4s., and 3s. Gallery, 1s.
A special extra Performance of SULLIVAN'S THE GOLDEN LEGEND will be given on SATURDAY AFTERNOON, April 10, at 3. Artists: MÖLLE, NORDICA, MADAME PATEY, MR. EDWARD LLOYD, MR. VAUGHAN EDWARDES, and MR. WATKIN MILLS. Organist: DR. STAINER. Prices: 7s. 6d., 6s., 4s., 3s., and Gallery, 1s.

COLLEGE OF ORGANISTS.

MONDAY, April 18, at 6.30, the ANNUAL COLLEGE DINNER will take place at the Holborn Restaurant. Tickets, 4s. each (not including wine). Sir George Grove, D.C.L., will preside. TUESDAY, April 26, May 3, and 10, at 8, at the Neumever Hall, Hart Street, W.C., a Course of Three Lectures on "Organ Construction" will be given by Mr. W. Richardson (Organ Builder, Brixton and Manchester). These Lectures will be illustrated by diagrams and models. TUESDAY, May 24, Morton Latham, Esq., M.A., Mus. Bac., will read a Paper on "The Effect of the Renaissance on Music." TUESDAY, June 28, a Paper will be read by H. Banister, Esq. July 12, 13, 14, Midsummer Examination; July 15, Distribution of Diplomas; July 26, Annual General Meeting. E. H. TURPIN, Hon. Secretary. 95, Great Russell Street, Bloomsbury, W.C.

ST. STEPHEN'S, SOUTH KENSINGTON.—MORS ET VITA, with Orchestra, on FRIDAY EVENINGS in Lent, at 8 o'clock; GOOD FRIDAY, at 7 o'clock.

EXTRA TENOR will shortly be REQUIRED, in connection with permanent enlargement of Choir.

Also BASS and TENOR, for Orchestral Services. Voluntary Choir. Must be experienced. Address, the Organist and Director of the Choir, Mr. Hamilton Robinson, Tulse Hill, S.W.

THE MUSICAL ARTISTS' SOCIETY.—The Annual Subscription is One Guinea. Books of the Rules may be obtained of the Hon. Sec., Mr. Alfred Gilbert, The Woodlands, 39, Maida Vale. The next Concert will take place on Saturday, April 2, at Willis's Rooms, when Compositions by Members will be performed.

MR. SYDNEY HERBERT'S Second Grand EVENING CONCERT, St. James's Hall, Regent Street, MONDAY, May 2. Address, 2, Wynne Road, Brixton, S.W.

SOCIETY OF ARTS PRACTICAL EXAMINATIONS IN MUSIC.—The next EXAMINATION will be held at the Society's House, 18, John Street, Adelphi, W.C., during the week commencing on May 23. Full particulars on application to the Secretary. H. TRUMAN WOOD, Secretary.

"GEMS OF THE OPERAS" (REG.)

Conductor—MR. JOSEF CANTOR.

Engagements fulfilled, Season 1886-1887:—

Leeds	Coliseum	4 Concerts.
Manchester	Free Trade Hall and Y.M.C.A.	3 Concerts.
Preston	New Public Hall	3 Concerts.
Halifax	Subscription Concerts	2 Concerts.
Bradford	St. George's Hall	3 Concerts.
Bolton	Albert and Temperance Halls	3 Concerts.
Huddersfield	Subscription Concerts	
Worcester	Subscription Concerts	
Liverpool	Hengler's Cirque	
Bury	Co-operative Hall	
Stalybridge	Town Hall	
Leeds	Literary Society	2 Concerts.
Blackburn	Town Hall	

&c., &c.

The repertoire of this Concert Company embraces selections from thirty different Operas, including "Tannhäuser," "Meistersinger," "Nadeshda," "Esmeralda," "La Gioconda," "Irene," "Carmen," "Oberon," "Talismano," "Faust," "Il Trovatore," "Martha," "Lily of Killarney."

The personnel comprises twenty-two Artists, all of whom are thoroughly competent Soloists. Selections are also introduced from the lighter compositions of Balfe, Wallace, Clay, Offenbach, Suppé, Cellier, Audran, and the Gilbert-Sullivan series.

Mr. Cantor is now booking dates for the Autumn and Winter of 1887, and will be pleased to forward full particulars, specimen programmes, &c., on application. Address, Church Street, Liverpool. Telegrams—"Cantor," Liverpool.

SCHOOL OF

ORATORIO AND RECITATIVE,

BURLINGTON HALL, BURLINGTON ST., REGENT ST.
Established 1886, under the direction of ALFRED J. CALDICOTT, Mus. Bac., Cantab., and W. A. BARRETT, Mus. Bac., Oxon. (Lecturer). Instituted for the especial training of Vocalists in Oratorio, Cantata, Recitative and Concerted Music Voice Production and Phrasing.
Full particulars may be obtained on application to Mr. Alfred J. Caldicott, 57, Nevcrn Square, Earl's Court.

MUSICAL INTERNATIONAL COLLEGE.

President: E. J. HOPKINS, Mus. Doc.
Principal: EDWIN M. LOTT, Mus. Doc.
LOCAL THEORETICAL EXAMINATION, May 26, 1887.
Practical Examination in London, commencing April 19, 1887. Hedley Carus, Esq., Hon. Sec., 270, Cornwall Road, W.

NORTH OF ENGLAND CONCERT AGENCY

Established as a medium of communication between Concert-givers and Artists, and to facilitate business between them.

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HAND-BELLS and GLEES.—The Royal Criterion Hand-Bell Ringers and Glee Singers are prepared to supply their delightful and interesting Musical Entertainment on reasonable terms, suitable for Drawing-rooms, Public Halls, and, in summer, Garden Parties. Address, Mr. Harry Tipper, The Grove, Hammer-smith; also Mitchell's, Chappell's, and Hays', Bond Street.

UNIVERSITY OF TRINITY COLLEGE, Toronto (The Church of England University of Upper Canada).—FACULTY OF MUSIC.—The next examinations for the Degree of BACHELOR OF MUSIC will be held in London and Toronto, on the Wednesday, Thursday, and Friday in Easter week. For particulars apply to Rev. E. K. Kendall, D.C.L., Registrar for England, 29, St. Andrew's Road, Southsea.

CHOIR BOYS WANTED, for St. Peter's Church, Lordship Lane. Remuneration according to ability; also ALTOS and TENORS (voluntary). Apply at Church, Tuesday and Friday evenings, at 7.30.

TREBLE SOLO BOY WANTED, for Christ Church, Clapham. Salary, £20 a year. Apply at the Choir Vestry of the Church, Union Grove, after any service.

WANTED, TREBLE and ALTO CHOIR BOY, for St. George's School, Harpenden. Gentleman's son, not under twelve, able to read music fairly. For particulars apply to Rev. R. H. Wix.

BRISTOL CATHEDRAL.—An ALTO, TENOR, and BASS are needed to assist the Choir. Salary, £70 each, with a few extras. At present each Lay Clerk has two days a week off duty. None but experienced singers with good voices need apply. Applications, stating age and testimonials, to be sent to the Precentor before April 15.

WELLS CATHEDRAL.—VACANCY for an ALTO, £80 per annum. For particulars, apply to the Organist, Mr. C. W. Lavington, Wells, Somerset.

ALTO, City Church.—Stipend, £5. M. A., 8, Brownlow Street, Holborn.

KING'S COLLEGE, Cambridge.—CHORAL SCHOLARSHIPS. One TENOR and One BASS CHORAL SCHOLARSHIP, each worth £90 a year, and tenable for three years, will be offered for competition at this College, on April 22, 1887, to all candidates under 25 years of age. Besides proficiency in Vocal Music, an elementary knowledge of Classics and Mathematics will be required. For further information, address The Deans, King's College, Cambridge, to whom applications should be sent: not later than April 14.

PROFESSIONAL NOTICES.

MADAME CARRIE BLACKWELL (Soprano)

(Pupil of the late Madame Sainton-Dolby).
Orchestral, Oratorio, Ballad Concerts, &c., 4A, Sloane Square, S.W.

MISS FRASER BRUNNER (Soprano).

For Oratorios, Operatic or Ballad Concerts, address, 44, Icknield Street, or Messrs. Rogers and Priestley's, Colmore Row, Birmingham.

MADAME NINA CASTELLI (Soprano).

"Sung magnificently."—*Freeman*.
22, Waverley Road, Sefton Park, Liverpool.

MISS CONWAY (Soprano).

For Concerts, Oratorios, Cantatas, &c., address, 53, Robert Street, Chorlton-on-Medlock, Manchester.

MISS HILDA COWARD (Soprano).

For Oratorios, &c., 4, Stratford Road, Twickenham.

MISS MARJORIE EATON (Soprano).

For Concerts, Oratorios, &c., 237, Katherine Street, Ashton-under-Lyne

MISS ELLEN ELTON (Soprano).

For Concerts, Oratorios, &c., 12, Tournay Road, Fulham.
"This lady has a beautiful soprano voice, full, clear, sweet, and with an extensive range. I quite hope to hear her again."—*Bath Blade*, Nov. 3, 1886.

MISS LEVINA FERRARI (Soprano).

For Concerts, Oratorios, &c., address, Music Warehouse, 15, Park Terrace, Regent's Park, N.W.

MISS FUSSELLE (Soprano).

Pupil of Madame Sainton-Dolby, formerly her Assistant Professor; Licentiate (Artist) of the Royal Academy of Music.
For Concerts, Oratorios, &c., address, 37, Harrington Square, N.W.

MADAME HORTENSE GORDON (Soprano).

For Ballad Concerts, &c., address, 24, Beau Street, Liverpool.

MISS HATTIE HICKLING (Soprano)

(Pupil of Mr. William Shakespeare).
For Oratorios, Concerts, &c., 51, St. Mary's Road, Peckham, S.E.

MISS BESSIE HOLT, R.A.M. (Soprano),

3, Bradshaw Street, Higher Broughton, Manchester.

MISS LILY MARSHALL-WARD (Soprano).

MISS JESSIE MARSHALL-WARD (Contralto).
Address, 80, Addison Street, Nottingham.

MISS MARY MOON (Soprano)

(Medalist of Royal Academy of Music).
Oratorios, Concerts, &c., address, 10, Chalcot Cres., Primrose Hill, N.W.

MISS ELLIOT RICHARDS (Soprano).

For Concerts, Oratorios, &c., address, 9, Oakley Street, Northampton.

MISS FANNIE SELLERS (Soprano).

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MRS. STONELEIGH (Soprano)

(Advanced Honours Certificate, N.S.P.M.).
For Oratorios, Concerts, &c., address, 67, Barton Arcade, Manchester.
"One of our most promising local sopranos."—*Musical Times* (London), June, 1886.
"Possesses a voice of excellent quality and range."—*Musical Standard* (London).

MADAME CLARA WEST (Soprano).

MISS LOTTIE WEST (Contralto).
Beethoven Villa, King Edward Road, Hackney.

MISS MAY LAMBOURNE (Mezzo-Soprano).

St. George's Villa, St. James's Road, Upper Tooting, S.W.

MISS MARY WILLIS (Mezzo-Soprano or Contralto)

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For Oratorios, Concerts, &c., 55, Breakspear Road, St. John's, S.E.

MISS CHADWICK, R.A.M. (Contralto),

58, Henshaw Street, Oldham, Lancashire.

MISS DEWS (Contralto),

Waterloo Road North, Wolverhampton.

MISS MARY EDYTHS (Contralto).

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MISS AGNES MCCAVE (Contralto).

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The Recitals consist of Sacred, Classical, Operatic, and Modern Selections, and the Lectures are on Mendelssohn, Mozart, Beethoven, &c., and are largely interspersed with appropriate Pianoforte and Vocal items rendered by Miss Poock.

MISS S. SANDERSON (Contralto).

For Oratorios, Concerts, &c., address, Casson Gate, Rochdale.
Terms, Press opinions, and vacant dates, on application.

MISS LAVINIA TALBOT (Contralto)

(Pupil of Herr Fogelberg and J. B. Welch, Esq.)
Is prepared to accept engagements for Oratorios, Matinees, Ballad Concerts, &c., &c. Address, 21, Dorchester Place, Blandford Square, London, N.W.

The *Ladies' Pictorial*, Feb. 19, 1887, says: "I wish to announce two approaching Concerts—one to be given by the charming songstress, Miss Lavinia Talbot, on Tuesday, the 22nd inst., at 46, Powis Square, Westbourne Park."

The *Hampstead and Highgate Express*, of Feb. 26, 1887, says of this Concert: "The programme was an attractive one. In the song, 'Quando a te lieta,' with cello obbligato by Mr. A. Greiffenhagen, Miss Talbot was heard to advantage, as also in the duet 'Sous les Etoiles.' In the second part this lady sang, with excellent expression, 'When the children are asleep.' Miss Talbot is fortunate in possessing a rich contralto voice of great compass, a handsome presence, and pleasing manner. Mr. L. Sloper and Mr. A. Schäfer were the Conductors."

MISS EDITH THAIRLWALL (Contralto)

(Pupil of Madame Sainton-Dolby).
For Oratorios, Concerts, Teaching, &c., 5, Provost Road, N.W.

MISS ALICE TWEMLOW (Contralto).

For Oratorios, Concerts, &c., 21, Glover's Road, Small Heath, Birmingham.
"Miss Twemlow sang with much fervour and taste."—*Birmingham Daily Post*.
"Miss Twemlow's rich contralto voice at once stamped her as the gem of the evening."—*Coleshill Chronicle*.

MADAME OSBORNE WILLIAMS (Contralto),

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Parish Church, Leeds.

MR. FRANK BOYLE (Tenor).

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MR. ARTHUR FOX, A.R.A.M. (Tenor).

For Concerts, Oratorios, &c., address, 29, St. Charles' Square, North Kensington, W.

MR. WILLIAM FOXON (Tenor)

(Medalist of Royal Academy of Music).
Oratorios, Concerts, &c., address, 29, Fitzroy Road, Primrose Hill, N.W.

MR. W. E. GREENWOOD (Tenor).

For Concerts, &c., address, City Music Rooms, 15, Cowgate, Peterboro'

MR. GREGORY HAST

(Principal Tenor, St. Peter's, Eaton Square).

MADAME GREGORY HAST

(Pianist).
For Oratorios, Cantatas, Ballad Concerts, &c., 5, Shipka Road, Baham, S.W.

MR. JOSEPH HEALD (Tenor).

For Oratorios, Concerts, &c., 33, Endlesham Road, Dalham, London, S.W.

MR. CHARLES KENNINGHAM (Tenor).

"Produces a full, rich quality of tone, and his enunciation perfect."—*Chatham News*, October 23, 1886.
Address, The Cathedral, Canterbury.

MR. WILLIAM KNIGHT (Tenor).

For Oratorios, Concerts, &c., address, 68, Ryan Street, West Bowling, Bradford, Yorks.

MR. S. MASON (Tenor) (Exeter Cathedral).

For Oratorios, Concerts, &c., address, 13, Longbrook Street, Exeter.

MR. J. MELLOR (Tenor),

Eccleshill, Bradford, Yorkshire.

MR. EDWIN T. MORGAN (Tenor).
For Oratorios, Concerts, &c., address, Cathedral, Bristol.

MR. HARRY STUBBS, R.C.M. (Tenor),
St. George's Chapel, Windsor.
For Oratorios, Ballads, &c., address, 6, Adelaide Square, Windsor.

MR. ALBERT TARLING (Primo Tenore).
For Ballad Concerts, Panquets, &c., 3, Park Avenue, Wood Green, W.

MR. COLLWYN THOMAS (Tenor)
(Pupil of Signor Fiori).
For Oratorios, Concerts, &c., address, 29, Talgarth Road,
West Kensington, W.

MR. S. THORNBOROUGH (Tenor).
Répertoire: "Andromeda," "Redemption," "Elijah," "Creation,"
"Messiah," "Judas Maccabæus," Rossini's "Stabat Mater," "Acis and
Galatea," Masses, &c. Address, 125, Montague Street, Blackburn.

MR. T. E. WHITESMITH (Tenor).
For Oratorios, Ballads, Festivals, Recitals, address, Bishop Auckland,
Durham.

MR. FRANK COX (Baritone).
Camp Hill, Birmingham.

MR. W. H. GRIFFITH (Baritone).
For Oratorios, Concerts, &c., address, 60, Belgrave Road, Birmingham.

MR. W. J. INESON (Baritone).
For Oratorios, Concerts, &c.; Quartet also provided. Address,
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MR. ARTHUR M. SHORE, R.C.M. (Baritone)
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MR. JAMES B. SMITH (Baritone)
(Peterborough Cathedral).
For Oratorios, Concerts, &c., address, 69, New Road, Peterborough.

MR. MUSGROVE TUFNAIL (Baritone)
(Parepa-Rosa Gold Medalist).
The Poplars, Dartford.

MR. C. D. COLLET (Bass).
Teacher of Singing. 7, Coleridge Road, Finsbury Park, N.

MR. E. JACKSON
(Principal Bass, New College Choir).
For Oratorios, Concerts, Dinners, &c., address, New College, Oxford.

MR. SEYMOUR KELLY (Bass).
For Oratorios, Concerts, &c., address, The Cathedral, Chichester.

MR. ALISON LISTER (Basso),
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And the London Oratorio and Ballad Union, under his direction.
For Oratorios, Concerts, &c., address, 14, Hanover Street, W.
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MR. EDWARD MILLS.
Baritone and Bass Parts, &c., 35, Knowle Road, S.W.

MR. RICKARD (Basso)
(Pupil of Signor Pinsuti).
Address, Halifax, Yorks.

MR. EGBERT ROBERTS (Bass),
51, Pentonville Road, N.

MR. A. R. SIDNEY (Bass-Baritone).
For vacant dates, &c., address, Holywell, North Wales.

MR. J. SHARPE (Oboist and Oboe Maker).
For Oratorios, Concerts, &c., address, 235, Lydgate Hill, Pudsey,
near Leeds.

MISS VINNIE BEAUMONT (Soprano). Engaged: March 2, Glasgow, Organ Recital; 18, Alexandria, Scotland; "Judas"; 29, Peebles; "May Queen"; 30, Galashiels; "Messiah"; 31, Selkirk; "Messiah"; April 1, Glasgow, "Creation"; 5, Ayr, "Loreley" and "As pants the hart"; 7, Cupar, Miscellaneous; 8, Glasgow, Cherubini's Fourth Mass and Mendelssohn's 42nd Psalm; 12, Sutton, "Samson"; 13, Mansfield, "Samson"; 14, Masham, "Feast of Adonis"; 18, Hindley, "Judas"; 26, Clay Cross, "Rose Maiden"; May 17, Harrogate, "St. Paul." Address, Point House, Brigg, Lincolnshire, and Novello, Ewer and Co., 1, Berners Street, London, W.

MADAME EDITH GORDON - BARTLETT
(Soprano), composer of "Firelight Dreams," &c., &c., can accept engagements for Oratorio and Ballad Concerts, &c. Address, 36, Knowle Road, Brixton, S.W.

MISS KATHERINE JAMES, R.A.M., Medalist
and Certificate-holder (Mezzo or Soprano). Engagements: March 9, Norwood, Organ Recital; 17, Brittonferry, Jackson's "The Year," &c.; April 8, Wellingboro, "St. Mary Magdalen" (third engagement); 11, Port Talbot, Miscellaneous; 13, Wallingford, Haydn's "Spring," &c. Address, 35, Knowle Road, Brixton, S.W.

MISS ROSA JAMES (Soprano), Pupil of Francesco Lamperti and Sangiovanni (Conservatorio di Milan). For Oratorios, Cantatas, Classical and Ballad Concerts, Teaching, &c., address, Bank House, Stourbridge.

MISS MAUD LESLIE (Soprano). Engaged: March 14, Clapham; 15, South Kensington; 19 and 21, Peckham; 28, Herne Hill; 29, Camberwell; April 19, Princes' Hall, 23, Peckham; 29, Brixton; May 2, St. James's Hall. Terms moderate. 41, Crystal Palace Road, Dulwich, S.E.

MISS PHILIPPINE SIEDLE (Soprano), at liberty for Oratorio and Concerts. 37, Grove Hill Road, Denmark Park, S.E.; or Hutchings and Co., Blenheim House, Blenheim Street, New Bond Street, W.

MADAME LAURA SMART (Soprano) requests that all communications respecting Oratorio, Operatic Recital, or Ballad Concerts be addressed, 44, Alexandra Road, London, N.W., or, 50, Church Street, Liverpool.

MISS MEREDYTH ELLIOTT (Contralto). "Stabat Mater," Polytechnic, April 2; Greenwich, 5; Kingston, 6; Waltham Choral Society, "Messiah," 8; Bermondsey, 21; Aylsham, 26 and 27; Great Yarmouth, "Elijah," 28; City, 29 and 30.

MISS MEREDYTH ELLIOTT (Contralto) filled the void occasioned by the absence of Madame Antoinette Sterling, and the most thrilling of all the vocal items of the programme was her rendering of "The Lost Chord," which was a performance of unparalleled beauty.—*Southampton Times.* Address, 24, Studley Road, Stockwell, S.W.

MR. LAWRENCE FREYER (Tenor), St. Paul's Cathedral. For Oratorios, Concerts, &c., address, 233, Friars Road, Dulwich, S.E.; or, the Cathedral.

MR. HOLBERRY HAGYARD (Tenor) will sing: March 22, Dunmow, Ballads; 23, Bayswater, Ballads; 28, Leicester, "Judas"; 30, Accrington, "Rebekah"; Good Friday, Wellingborough, "St. Mary Magdalen"; April 14, Bradford, "Lord of the Isles"; 15, Malton, "Stabat Mater"; 19, Diss, "Lay of the Bell"; 20, Cambridge, Miscellaneous; 21, Halifax, "Creation"; 22, Clare, Ballads; 26 and 27, Aylsham, "John Gilpin"; 28, Yarmouth, "Elijah"; May 9, Kettering, "Eli"; June 21, Jubilee Festival, Cambridge; others being arranged. N.B.—At liberty for Seaside Engagements during summer months, or would join Concert Party on Tour in September. For terms, references, &c., address, Trinity College Cambridge.

MR. JOSEPH HEALD (Tenor) requests that all communications respecting ENGAGEMENTS be addressed to his residence, 33, Endlesham Road, Balham, S.W.

MR. ALFRED KENNINGHAM (Tenor), of St. Paul's Cathedral, begs to remind the public that his only addresses are Grovedale, Parsons Green, S.W., and the Cathedral. Engagements booked: Tunbridge Wells, Dr. Stainer's "St. Mary Magdalen"; Brighton, Beethoven's Mass in C and Rossini's "Stabat Mater"; Dr. Stainer's new Cantata, "Crucifixion," at Acton, Parsons Green, and Kew; Bach's "St. Matthew Passion," St. Paul's Cathedral; "Messiah," Stratford Town Hall; Ballads, Ross, Hereford; Cowen's "Rose Maiden," &c., Parsons Green; Ballads, Ashburne, Derbyshire. For vacant dates, address as above.

MR. BARTON MCGUCKIN begs to announce that he can accept Concert and Oratorio Engagements for the coming Season. Address, N. Vert, Esq., 6, Cork Street, W., or, 270, Elgin Avenue, Maida Vale, W.

MR. PERCY PALMER (Tenor) requests that all communications respecting Engagements be addressed to his residence, 7, Peterboro' Villas, Fulham.

MR. ROBERT GRICE (Baritone) accepts Engagements for Oratorio, Ballad, and other Concerts, Dinners, &c. Engaged: Birmingham, Ballads; Wolverhampton, "Maid of Astolat"; Cannon Street Hotel, Ballads; Barnet, Ballads; Accrington, "Rebekah," &c.; Newcastle-on-Tyne, "Judas"; Gateshead, Ballads; High Wycombe, "Light of the World"; Brixton, Ballads; Yarmouth, "Elijah"; Maidenhead, "Light of the World"; Hadleigh, "Elijah"; Stoke-on-Trent, "Maid of Astolat"; City, Ballads; Stoke Newington, Ballads; &c., &c. For terms and vacant dates, address, 8, Ringcroft Street, Holloway, N., or St. Paul's Cathedral Choir, E.C.

MR. F. ST. JOHN LACY (Baritone Vocalist) requests that all communications concerning Engagements be addressed to N. Vert, Esq., 6, Cork Street, Bond Street, W.; or, for At Homes, &c., to Mitchell's, Old Bond Street, W.

MR. BROWNING (Principal Bass, Parish Church, Leeds). Engaged: March 25, Garforth (Songs, &c.); 29, Leeds (Bach's "Passion"); 31, Ilkley (Stainer's "Crucifixion"); April 4, Leeds (Bach's "Passion"); 8, Leeds (Oratorio Selections); 15, Leeds (Songs, &c.); 28, Rawdon ("St. Paul"). Address as above.

MR. W. H. BURGON, late Principal Bass of the Carl Rosa Opera Company, and also of the Royal Albert Hall Choral Society, Sacred Harmonic Society, &c., begs to give notice that he is now at liberty for Oratorios and Concerts. All communications to 24, Kildare Terrace, Westbourne Park, W.

MR. LAWFORD HUXTABLE (Bass-Baritone), Pupil of Signor Alberto Randegger, is open to accept Concert and Oratorio Engagements for the coming season. Address, N. Vert, Esq., 6, Cork Street, W.; or, 14, Regent Street, Clifton.

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THE MUSICAL TIMES

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APRIL 1, 1887.

BEETHOVEN: THE MAN.*

THERE is nothing so attractive to men as a great example of their kind. The world hungers for personal details about a hero. What is he like? What are his habits? his preferences? his aversions? So the questions run, and the querists will have an answer, to the great encouragement and profit of imaginative people who professionally undertake to supply it. Let me then endeavour to place before you Beethoven, the man. I will bring him as near to you, as truthfully outlined, and as faithfully coloured as the materials made available by those who knew him allow. Of course I can tell you nothing absolutely new, but it is possible for me to present in a compact and ordered form the information scattered over many volumes.

BEETHOVEN'S PERSONAL APPEARANCE.

A great diplomatist is credited with saying that "language was given us to conceal our thoughts." In Beethoven's case it might almost be declared that the art of the limner was designed to show what a man is *not* like. Sir George Grove says that "the portraits and busts of Beethoven either idealise him into a sort of Jupiter Olympus, or rob him of all expression." You can verify that remark by a call upon your own recollection. The Olympian Beethoven is familiar to everybody. He generally stands out from the background of a stormy sky, as a wielder of thunderbolts should, he knits his brows and frowns fiercely at the spectator, he strikes an attitude intended to be imposing, and wraps his cloak around him with the studied effect of a sculptor's model. That is one of the Beethovens evolved by artistic imagination, and no more like the real man than the "Napoleon crossing the Alps" of the painter David resembles the young General who rode meekly over the mountains on a led mule. The inane Beethoven is absolutely a libel. You know the shock hair, the gloomy forehead, dull eyes, and coarse mouth of the draughtsmen who, missing the sublime, succeed in achieving the ridiculous. That is not Beethoven either. Two or three more or less faithful likenesses exist, but the best is unsatisfactory. Why? Because the man's face was continually changing its expression, and he could never be made to sit still. Had he lived at a later time, he would have been the despair of photographers, assuming—which is a great deal to assume—that he ever consented to face a camera. Even the instantaneous process would scarcely have caught him, to say nothing about the probability of his smashing negative after negative in the height of supreme disgust. After all, we must go to the word-pictures of those to whom his appearance was familiar. These mainly agree, and it is not difficult, by their help, to conjure up the real man.

Let it be supposed that we are walking in the streets of Vienna any time in the early "twenties." Our attention is attracted by the behaviour of the passers-by. They turn and follow with their eyes a pedestrian who trudges along heedless or oblivious of the notice he receives. "Who is he?" we ask, and the polite Viennese scarcely hides a look of wonder at our ignorance as he answers, "Beethoven." We catch up the master forthwith, and take a mental photograph of his appearance. Five feet five inches

in height; shoulders broad; general make sturdy and strong. His complexion is rather red just now, indicating a recent visit to the country, but his town-hue may be described as rather yellow. He wears a mass of unkempt grey hair, that escapes from under the brim of his hat and is blown about by the wind. His head is large; his forehead broad and high. The eyes are black or brown, we hardly know which; their straightforward gaze is abstracted; they see little. The nose is somewhat broad; the mouth not badly formed, though the under-lip protrudes; its expression is firm and decided. The lower jaw is massive, and down the centre, as well as each side, of the chin runs a deep furrow, which gives that part of the face a peculiar appearance. He wears a beard of several days' growth, and on his cheeks and upper lip are marks of razor cuts. Walking, as he does, with hands clasped behind him, it is necessary for him to lean forward a little. For clothes he has the hat of the period, set straight upon his head; stand-up collar, a necktie carelessly put on, a frock-coat buttoned only round the waist, baggy trousers, and low shoes tied with a black ribbon. His general appearance is of the kind known as "seedy." As we observe these things a friend approaches him, and the master comes out of his abstraction. He smiles, and immediately the gloomy face is lit up as by a heavenly radiance. It is like the first ray of spring darting upon a wintry landscape. We feel attracted to him at once, believing that the inner nature of the man is reflected in that smile. But at some remark of his friend, he bursts into a peal of loud laughter. What a change! His large head—here I quote his friend, Schindler—seems to grow larger, his face becomes broader, and he might not inaptly be likened to a grinning ape. The laugh subsides as quickly as it arose; the beautiful smile returns, and, when his friend passes on, the face resumes its first expression, and the eyes their far away look.

But we have not yet seen the man in his impressive aspect. As he goes down the street, searching out a theme, mayhap, for one of his immortal compositions, an idea occurs to him. His whole appearance—again Schindler is my authority—undergoes a sudden and striking change. There is an air of inspiration and dignity in his aspect, and his diminutive figure seems to tower to the gigantic proportions of his mind. While his eyes roll and flash brightly, he takes out a book of coarse music paper, jots down the thought, returns the book to his pocket, and resumes his walk, unmindful of the little crowd that has gathered to look on. Such was Beethoven, as his contemporaries have pictured him.

PERSONAL CHARACTERISTICS AND HABITS.

We have just seen Beethoven in a somewhat slovenly walking dress. But after his first year or two in Vienna, he was at all times, and in all places, careless of personal appearance. In the early days he dressed as fashion dictated, and actually wore a double eye-glass and a sword. Beethoven with a sword! He soon gave this up, putting it off as David put off the cumbersome armour provided for him by King Saul. Ever afterwards he dressed to please himself. At home he took this matter very easily indeed. When Czerny first visited the master, he found him wearing some loose hairy stuff that gave him the appearance of Robinson Crusoe; his beard was half-an-inch long, his hair stood up in a thick shock, and his ears were filled with cotton wool, which had been steeped in some yellow liquid. Altogether he was not a pretty object to look at. His appearance, moreover, scarcely suggested cleanliness. Yet he had a passion for the outward application of water, and, absorbed in some musical thoughts,

* A Lecture delivered at the Midland Institute, Birmingham, by Joseph Bennett.

would go on plashing it about till it stood in pools on the floor, soaked through to the ceiling beneath, and led to quarrels with his landlord. Such forgetfulness of surrounding circumstances was an exceedingly characteristic trait. His friend, Count Browne, once presented him with a horse, and Beethoven actually bestrode it a few times—that must have been a sight! But he soon became oblivious of the animal, and so remained till a very long bill for corn and hay came in. Meanwhile a servant had been letting out the steed for his own profit.

On another occasion he took a lodging in the country, and hired a four-horse waggon to convey his goods from town. We are told that there was very little furniture, but a good deal of music. The procession set out, the master marching in front of the horses, and all went well till rural sights and sounds, of which he was passionately fond, began to work their spell. Then Beethoven wandered off into the fields and the waggon went on without him. It was dusk when he entered the chosen village, and there he found his goods shot down in the market place to the admiration of the natives. The waggoner, tired of waiting for his eccentric employer, had left them and gone back to Vienna.

Always proud and irritable, Beethoven became positively bearish as his deafness, and his morbid sense of it, increased. A thousand stories are told of his ungovernable outbursts of short-lived temper, for at heart, as I shall presently show, he was amiable and affectionate. His passionate fits and strange caprices made him terrible as a guest. On one occasion he ran away from a country house because his host was too polite. He could not bear to be asked every morning if he was quite well. Neither could he endure being pressed to play in society, though he would sometimes sit down to the pianoforte uninvited. His host once threatened, in a sportive manner, to shut him up in the house if he were not more agreeable. On this Beethoven rushed off to the nearest town, three miles away, hired a carriage, posted back to Vienna, went home, seized a bust of the gentleman who had offended him, and dashed it to pieces. In another house, because a young nobleman persisted in talking while he was playing, he rose and exclaimed, "I play no longer for such hogs." At a rehearsal, the third bassoon's absence greatly irritated him. Seeing this, his good friend, Prince Lobkowitz, sought to treat the matter as a joke, which only angered Beethoven more. On leaving the rehearsal, and passing the Prince's house, he ran into the courtyard and, with all his might, shouted "Ass of a Lobkowitz." The master's caprices were sometimes extraordinary. When living under the roof of Prince Lichnowsky, his kind host, knowing the temper of the man, ordered the servants to answer Beethoven's bell first on all occasions. This came to the composer's ears, and so annoyed him, that he went out and engaged a servant of his own. So, when Lichnowsky and Schindler exerted themselves strenuously on behalf of a Concert about to be given for the performance of the Choral Symphony, Beethoven suspected them of an ulterior motive, and thus wrote to the Prince: "Falsehoods I despise. Visit me no more. There will be no Concert." To Schindler he wrote, using the offensive third person singular: "Visit me no more till I send for you. No Concert." All these incidents point to a morbid state of sensibility which was equivalent to a disease. The true and better nature quickly asserted itself after every outbreak, and was so good that the master's friends, even those of the highest rank, freely forgave his petulance and rudeness as a misfortune rather than a fault.

Beethoven enjoyed a joke very much, but preferred that one of his friends, rather than himself, should be the object of it. Occasionally his practical humour was not in the best taste. A lady once wrote begging a lock of his hair. He sent her some goat's hair, and the poor woman, knowing no better, prized it highly. Beethoven, too much enjoying the joke to keep silence, talked of it, and presently received an angry letter from the lady's brother. At once he repented, and sent his fair correspondent the keepsake desired, accompanied by a handsome apology. When Himmel improvised on the pianoforte at his request, he exclaimed, after some time, "Well, when are you going to begin in earnest?" Himmel resented the speech at the moment, and did not forget later to pay the master back in his own coin. Asked by Beethoven, in a letter, for the latest Berlin news, Himmel announced the discovery of a lantern for the blind. Away went our simple musician into society with his wonderful piece of information. When the joke dawned upon him he was furious. He never wrote to Himmel again. His letters are full of witticisms, various in kind—puns, nick-names, misspellings, and so on. Nick-names were very liberally bestowed upon his friends and people about him. One was Sir John Falstaff; another the Adjutant; a third—his biographer Schindler—was Samothracian, or, more often "Samothracian Vagabond," sometimes "Samothracian Villain," and, on one occasion, "Moravian Numskull." His brother he styled "Asinano," and his housekeeper was frequently the "old witch" or the "devil." As these little attentions were not reserved for an intimate circle, it may be thought that the great composer possessed a small amount of personal dignity. Yet his personal pride was enormous. Perfectly conscious of his own genius, and of the distance that separated him, in the ranks of nature's aristocracy, from the belaced and bestarred persons with whom he often had to do, he keenly resented any attempt to treat him as an inferior. When a great lady in Vienna gave a *soirée* and neglected to lay a cover for him among the highest of the Austrian nobility, he made some remarks more forcible than elegant and left the house. This was noted, and atoned for by a Royal Prince, who, giving a return entertainment, put the great lady in the place of honour on one side and the great composer on the other. So, when he received his brother's card, bearing the title "land-owner," he wrote on the back "Ludwig van Beethoven, Brain-owner," and sent the piece of pasteboard contemptuously to its original possessor.

It was, no doubt, this sensitiveness to his own personal distinction which helped to make him a kind of social rebel. He brooded over what he took to be the injustice of circumstances, and defied as well as despised the world which permitted it. He was once heard to say, "Let them write what stuff they please about me, and call me all the hard names they will—they can no more extinguish the light of my genius than I can darken the moon."

BEETHOVEN AT HOME.

Let us now take the roof off Beethoven's house, and look in upon him there. A home he can scarcely be said to have had. He never stayed long enough in one place to create a home out of lodgings. He was a lodger all his life, and a very troublesome one, quite apart from his propensity to throw water about and stain the ceilings. Something was always going wrong, and Beethoven was always going away, to the great damage of his furniture, and the utter confusion of his manuscripts. He rather prided himself upon a love of order, but his rooms were a perennial litter. One who knew him well says, "Books and

music were scattered in all directions; here was the residue of a cold luncheon; there were bottles, some full, some half emptied; on the desk was the hasty sketch of a new quartet; in another corner the remains of breakfast; on the pianoforte the scribbled hints of a noble Symphony; hard by, a proof sheet waiting to be returned; letters spread all over the floor; between the windows a goodly Stracchino cheese," and so on. Amid this disorder things were often lost, and after vainly searching for them, the master would storm about the room, and say that the world was against him.

As a rule, Beethoven rose early, but sometimes he would indulge himself with an extra hour or two. Moscheles once found him in bed, neither ill nor grumpy, but in the highest of high spirits. Getting out of bed, he went to the window to examine a manuscript his friend had brought, and, at sight of the night-capped and slightly-clad figure, ribald youths began to gather in the street below. "What are those confounded boys laughing at?" roared Beethoven. Moscheles pointed to his figure. "Ah, yes!" said the composer, and put on a dressing gown. He often attracted attention by shaving at the window in full view of passers-by, and could never see that he was to blame for the consequent hilarity. After breakfast the whole of the morning was spent in mechanical work, or transcribing, and then he would sit down to his early dinner. That moment was often an exciting one. One of his favourite dishes was a kind of bread soup, which he himself made at the table, using, among other ingredients, ten eggs. These he would carefully test to ascertain their freshness, roaring loudly for the cook if any proved stale. The cook, knowing her master's peculiar habits, would peep cautiously round the door, and dodge, as best she could, the offending ova hurled, along with loud reproaches, at her head. Beethoven's habits at the table were otherwise not nice. He made disagreeable noises when eating, and broke in many kindred ways the rules of propriety. Dinner over the master invariably took a walk. Weather was nothing to him. In thunder, lightning, or in rain, out he would go, often walking all round the fortifications of Vienna, too deep in thought to notice anything or anybody. Then he would return home, and begin the serious work of developing and arranging his ideas, tramping about the room, roaring scraps of melody at the top of his voice, and upsetting the furniture. A more awkward man never lived. His friend Ries tells us that "every movement was devoid of grace. He seldom laid his hand upon anything without breaking it, and several times emptied the contents of the inkstand into the neighbouring piano. No one piece of furniture was safe with him, least of all a costly one; he used either to upset, stain, or destroy it." But the great trouble of this most ill-ordered home lay in the relations between the kitchen and the parlour. These were often strained and frequently the two powers were at open war. At one time Beethoven had two women servants, Baberl and Nany, of whom he thus wrote to a lady friend: "My precious servants were occupied from seven o'clock till ten at night, in trying to heat the stove. The bitter cold caused me a chill and the whole of yesterday I could scarcely move a limb. You are aware that on the same day I discharged Baberl. I cannot endure either of these vile creatures. I wonder if Nany will behave rather better from the departure of her colleague. I doubt it, but in that case I shall send her packing without ceremony. She is too uneducated for a housekeeper, indeed quite a beast; but the other, in spite of her pretty face, is even lower than the beasts." Nany did not improve, and then her master tried his own

peculiar remedy. In another letter he said "I have been obliged to endure a great deal from Nany, and I shied half-a-dozen books at her head, by way of a New Year's gift." Upon this Nany improved. The argument of the flying volumes was too much for her, and Beethoven wrote, "Probably they chanced to come into collision with her dull brain, or her bad heart, at all events she now plays the part of a penitent swindler." But Nany persisted in having a white roll for breakfast, which grieved Beethoven exceedingly as an act of unjustifiable extravagance. But the master's chief domestic trouble came to him later in the person of an old woman named Schnaps—a good old creature, on the whole. At first she was called "My fast-sailing frigate, the well-born and worthy Frau Schnaps"; but in course of time the epithets became less complimentary. The fast-sailing frigate would sometimes take a cruise on her own account. She wanted a change. "The creature went off yesterday and has not returned" wrote her master. "The old beast was determined to be off, being like a restless wild animal devoid of purpose or reason. May heaven have pity on me. The new cooking began yesterday." But the new cook was not long to stay, and the frigate returned to her old anchorage. "The maid came indeed," wrote Beethoven, "but is not to remain. In the meantime I have spoken pretty plainly to the old woman, as far as it is possible to speak to such people. But let us say no more of all this bedevilment." Soon after he urges his nephew Carl, "Do all you can to rid me of that old demon," and ends the letter by apparently enumerating the personages forming his household:—"The old witch and Satan and I." These were two not three, for poor old Schnaps was the first and second rolled into one. "Here comes Satan," wrote the composer, "to-day her raging fury and madness have somewhat subsided. During the whole week I was forced to submit and suffer like a saint. Avaunt! such dregs of the people." Again, still addressing Carl, he said: "The old goose is the bearer of this. May the Lord one day deliver me from her." Yet again, he said, "It is impossible to permit this any longer; no soup to-day, no beef, no eggs, and at last broiled meat from the inn. When Holtz was with me lately there was really almost nothing to eat at supper, and such is the woman's bold and insolent behaviour, that I have told her to-day I will not suffer her to remain beyond the end of the month." The end hastened on. "We must have done with this evil old creature. I have scarcely enough to eat, and am forced also to endure the sauciness and insolence of this most malicious old witch, and with such wages too!" At last the end came, and our final glimpse reveals the extraordinary spectacle of a domestic interregnum with a mechanic as makeshift. Writing from Baden, near Vienna, Beethoven said, "I mean to come in to-morrow with the joiner and send off these old hags, they are too bad for anything. Until the other housekeeper arrives, I can make use of the joiner."

Here let me read to you some extracts from the master's diary:—

"1819, January 31. Given warning to the housekeeper.

"February 15. The kitchenmaid came.

"March 8. The kitchenmaid gave a fortnight's warning

"March 22. The new housekeeper came.

"May 14. The housemaid came. To have six florins a month.

"July 20. Gave warning to the housekeeper.

"1820. April 17. The kitchenmaid came. A bad day.

"May 16. Gave warning to the kitchenmaid.

"May 19. The kitchen-maid left.
 "May 30. The woman came.
 "July 1. The kitchen-maid arrived.
 "July 28. At night the kitchen-maid ran away.
 "July 30. The woman came.
 "August 28. The woman's month expires.
 "September 6. The girl came.
 "October 22. The girl left.
 "December 12. The kitchen-maid came.
 "December 18. Gave warning to the kitchen-maid.

"December 27. The new housemaid came."

What a homily might be written upon the foregoing. But there is no need. You have said to yourselves already: "And this poor creature—this restless, moody, suspicious man—this thrower of eggs and books and chairs at women's heads—this fluent professor of Billingsgate was the mighty Beethoven, the great tone-poet, the gifted immortal whose thoughts were too deep for words."

How poor, how rich, how abject, how august,
 How complicate, how wonderful is man!
 How passing wonder He who made him such,
 Who centred in our make such strange extremes!

(To be continued.)

THE TROUVÈRES OF THE THIRTEENTH CENTURY AND THEIR SONGS.

(Concluded from page 145.)

As I pointed out in a former article, the airs of the trouvères were exceedingly plain and unpretending, if we judge them by our modern standard. Of them it could not be said that, like many compositions of our own day, "on they dash, torrents less rapid and less rash"; they were not an intellectual gale; but, withal, there is in their placid flow a "concord of sweet sounds" which appears all the more remarkable when we bear in mind that these songs were composed six hundred years ago. Unfortunately, the mediæval notation is so complicated, and, as regards many of the combinations of notes, so contrary to common sense that it is no easy task to give an exact modern transcription of it; and the difficulty is enhanced by the grotesque flourishes with which both the troubadours and the trouvères profusely decked their simple airs. Although these florid turns, runs, and shakes are, in some respects, not unlike those of the ancient chants which the Cathedrals of Southern Europe have retained for their Psalmody, yet their exact effect or modern equivalents are not really known. Hence we may safely assert that, for the purpose of reproducing in a rational modern garb such airs as those of the troubadours and trouvères, the desideratum, nay, the essential requisite, is not to be punctilious in deciphering all the intricacies and niceties of the old notation according to the, after all, more or less problematical rules of transcription laid down by various writers, but to follow the broad lines of a given air, and adapt it to modern requirements, in harmony with the character, spirit, and rhythm of the poem. It is interesting to note how the predilection for flourishes, so characteristic of the songs of both the troubadours and trouvères, has, ever since the twelfth and thirteenth centuries, become deeply rooted not only in the sacred and operatic music of Italy and France, but also in the popular and unwritten music of the whole of Southern Europe. In music, too, the love of the ornamental is distinctly traceable to contact with Eastern nations during the dominion of the Saracens in Spain and the South of France, as well as at the time of the Crusades; and if, on the one hand, it has produced that flowery style by which music is disfigured quite as often as embellished, it has, on the other hand, been powerfully

conducive to that high degree of perfection and brilliancy in execution which the Italian and French schools of our own day can still claim as peculiarly their own.

From the brief and necessarily incomplete sketch I have given of the standing and position of the trouvères, and of the main features of their songs, we may draw this important conclusion—that the festivals of the Puy of Arras mark, comparatively speaking, a very advanced state of society and artistic culture. The trouvères of more or less eminence who figure in the various extant MS. collections of songs either as composers or judges, and who must, therefore, have taken an active part in the proceedings of the Puy at the time of its glory, number more than fifty, including no less than ten noble and distinguished members of the fair sex. And when we picture to ourselves the scene in the meeting hall—the royal princes with their consorts; the clergy of the Notre Dame of Arras, with all the pomp and circumstance of the Roman Church; the flower of the Artesian nobility, with their fair ladies; the high functionaries and magistrates; the jury, under the presidency of Jehan Bretel; and a host of brilliant trouvères from near and far ranged round the platform, while the area was thronged by jongleurs, retainers, and the general public, all eagerly watching the contest for the prize; we can well conceive that, *mutatis mutandis*, the "High Court," or Puy of Arras, in the days of its splendour, might have vied with the scene at a grand Concert of our own day, graced by royalty and the flower of beauty and fashion.

The songs of the trouvères faithfully reflect the advanced state of artistic culture at the time when the Puy of Arras presented the scene pictured above. viz., about the middle of the thirteenth century. Not only do they mark a considerable advance on the lyric poetry of the troubadours, but the neatness and finish of form, and the refinement which pervades them, even though the sentiment be often frivolous, compel our admiration the more when we remember that in the North of France the Renaissance of music and poetry can hardly be said to have begun before the end of the twelfth century. The rapidity with which that Renaissance reached the acme of its splendour, as represented by the Puy of Arras, is the most eloquent proof of how great must have been the ardour of the poet-singers of Northern France, and how intense their spirit of emulation at the time of Thibaut le Chansonnier. And it is because his name is so intimately associated with that great movement that his songs deservedly occupy an honourable place in extant collections such as the Siena MS., which, both from an historical and purely artistic point of view, must ever be regarded as a most precious monument of that wonderful civilisation of the thirteenth century, the golden age of Norman-French lyric poetry.

The songs (music and first verse of text) of the thirteenth century selected, for illustration, from the Siena MS., are the following:—

No. 9. "De ma dame Souvenir."—Thibaut IV., King of Navarre.

No. 18. "J'ai par coustume e par us."—Blondel de Nesle.

No. 25. "Bien doit chanter liement."—Jehan de Grieviler.

No. 29. "J'ai un joli Souvenir."—Perrin d'Angecourt.

No. 42. "J'ai longement pour ma dame chanté."—Cunelier d'Arras.

No. 56. "Tant ai amé tant aim tant amerai."—Robert du Chastel.

No. 59. "A flours d'iver sour la branche."—Guillaume le Vinier.

No. 77. "Amours e boine espérance."—Colart le Boutillier.

No. 78. Jeu-parti. "Cunelier un jugement."—Cunelier and Grieviler.

No. 91. Jeu-parti. "Sire Prieus de Bouloigne."—Prieus et Jehan Bretel.

With the view of rendering these songs in a form intelligible to those who are not familiar with the intricacies of mediæval music, I have reduced the old notation to modern. In doing so I have conformed, in the main, to the rules laid down in an anonymous and highly instructive treatise dating from the thirteenth century, which M. de Coussemaker has reproduced in *extenso* in his classical "Histoire de l'Harmonie du Moyen Age" (Paris, 1852), under the chapter "Règles sur l'art de déchanter" (p. 274-294). For the semibreves, minims, &c., viz., the *a capella* notes in which he gives his solutions of the old notation and its "ligature," I have, however, substituted crotchets, quavers, and so forth, respectively, in harmony with the eminently secular, gay-hearted, and graceful character of the songs which assuredly were never sung, nor intended to be sung, in the doleful drawl of funeral chants. I may add that in the Siena MS. the text is written without any division of syllables, words, or lines, and the music, similarly, without any bars, rests, or indication of time or movement. Hence an adequate modern rendering of the songs involves the task not only of deciphering the original text and music, but of determining the key, time, and movement of a given air, and of fitting and adapting the equivalent modern notes and figures to the rhythm, sense, and spirit of the text. C. P. S.

No. 9. "De ma dame Souvenir."—Thibaut IV., King of Navarre.

Allegretto.

Transcribed by C. P. S.

De ma da-me sou-ve-nir, Fait a-mours
li-e... mon cou-ra-ge,
Ki me fait loi-aut mo-rir Si la truis vers
moi... sau-va-ge; La
meno mosso.
be-le ke tant dé-sir, Fe-ra de moisen plai-
sir; Ke tout suis siens sans faus-ser;
Nus ne puet trop a-ca-ter, Les
rit.
biens l'amours set don-ner.

(Follow five verses.)

No. 18. "J'aim par coustume e par us."—Blondel de Nesle.

Allegretto.

Transcribed by C. P. S.

J'aim par cou-stume e par us.. Là ou je ne
puis.. a-tein-dre, E chant com a-

mis.. e.. drus, Ki d'a-mours ne s'o-se
meno mosso.
plain-dre; J'en ai.. mout de maux..
eus, Mais ne.. me dois.. mic plain..
dre; Pour si.. doux fais.. m'e-tre
a tempo.
jus; Ja Diex ne me laist.. en-train..
rit.
dre, Un.. seul jour de bien a-mer

No. 25. "Bien doit chanter liement."—Jehan de Grieviler.

Allegretto.

Transcribed by C. P. S.

Bien doit chan-ter li-e-ment, Ki
ai-me de fin.. vo-loir; Pour cou m'es-
tuet.. es-mon-voir, A chan-ter
meno mosso.
jo-li-e-ment; Ke j'ai tout mis,
Cuer e.. ho-nour, E.. vi-e, En
bien a-mer Ce-li.. ki si-gno-
ri.. e A de mon cuer; Si
ke.. nel quier can-gier De li.. a-
rit.
mer ne.. des-tre en son.. dan-gier.

(Follow four verses.)

No. 29. "J'ai un joli Souvenir."—Perrin d'Angecourt.

Transcribed by C. P. S.

Andantino grazioso.

J'ai un jo-li.. sou-ve-
nir Ki en moi maunt e re-jai-
re; K'a-mours j'ai fait ve-
nir Pour moi cem-jai-gui-e fai-
marcato.
re; A ser-vir ma da-me sana

marc.
de-fai-lir e sans re-trai-re; A-
a tempo.
-mours ki ruet tout . . mé-vir Li
doinst vo-loir . . d'a-men-rir Les
rit.
maux ke j'en voel bien trai-re.
(Follow four verses.)

No. 42. "J'ai longement pour ma dame chanté."—Cunelier d'Arras.

Transcribed by C. P. S.

Andantino grazioso.
J'ai lon-ge-ment pour ma da-me chan-
-té. Non-ques n'en euc né gré . né
guer-re-don; Ne ja . . ne chan-te-
-rai se pour li . . non Comment k'il doit estre
più animato.
guer-re-don-né; Mais s'en son cuer a
tant de loi-au-te, . . K'a-mours me fait
es - pé-rer e cui-dier Mout
stentato.
à en-vis re-ten-rait mon loi-er.
(Follow four verses.)

No. 56. "Tant ai amé tant aim tant amerai."—Robert du Chastel.

Transcribed by C. P. S.

Andante moderato.
Tant ai a-mé tant aim tant a-me-
-rai Ke je-m'en duel e due euc e dau-
-rai Tres tous les jours ke je . . se-rai en
vi-e, Se ma da-me n'a-men-ri-
e Le cru-el tour-ment Ke
rit. rit.
e-em'a fait sen-tir si . . lon-ge-ment.
(Follow six verses.)

No. 59. "A flours d'iver sour la branche."—Guillaume le Vinier.

Transcribed by C. P. S.

Andantino grazioso.
A flours d'i-ver sour la bran-che Mi
plaist . . tant . . à re-mi-rer, Ke nou-
-ve-le re-mem-bran-ce
mi . . don-ne a-mours de chan-
-ter; Ciaus li sont sous sa pois-
stentato.
-san- - - - ce . . Voel loi-
a tempo.
-er, . . E ciaus ha-ir e-bias-
-mer Ki . . sans gre-van-
rit.
-ce S'en sa-vent plain-dre.
(Follow five verses.)

No. 77. "Amours e boine espérance."—Colart le Boutillier.

Transcribed by C. P. S.

Andantino grazioso.
A-mours e . . boi-ne es . . pé-ran-ce
De ma grant joi-e a-chie-ver, Me don-ne for-ce
e . . pois-san-ce E vo-lon-té de
chan-ter, E de ma da-me loi . . er.
Ki tant a . . sens . . e va-
-lour, E de tant mer-chi a-mours. K'e-le
dai-gne de-dans mon cuer ve-nir, Pren-dre le
rit. rit.
cuer e a soi . . re-te-nir . .
(Follow four verses.)

No. 78. Jeu-parti. "Cunelier un jugement."—Cunelier d'Arras and Jehan de Grieviler.

Prize Question: "Which of two admirers of the same lady will carry the day—the one who lavishes sweet speeches or the other who showers beautiful presents upon her?"

Transcribed by C. P. S.

Allegretto.
Cu-ne-lier un ju-ge-ment me

di - tes je vous le quier,
 Dei ba - ce - ler . . à un tems . .
 al - ment de cuer . . sans tré - chier,
 U - ne da - me seu - le - ment, Li uns li set
 bel proi - er, E li au - tre lar - ge -
 ment, Li don - ne pour a - coin - tier;
 Li quex le doit gai - gnier?

(Follow seven verses.)

No. 91. Jeu-parti. "Sire Prieus de Bouloigne."—Prieus de Boulogne and Jehan Bretel.

Prize Question: "You long to see your lady who lives at St. Omer. Would you rather walk there by day or go on horseback in a snowstorm by night?"

Transcribed by C. P. S.

Si - re Pri - eus de Bou - loi - - gne S'il vous
 con - ve - nait d'a - mer U - ne da - me de Bour -
 goi - - ne Ki man - sist à Saint O -
 mer. Le - quel fer - riez vous - an - çois,
 O qua - tre fies . . le mois A -
 ler par jour a li . . par - ler à .
 pié, O à che - val par nuit se
 fust né - gié?

(Follow six verses.)

THE GREAT COMPOSERS

By JOSEPH BENNETT.

No. XXI.—GLINKA (concluded from page 146).

GLINKA's last visit to Berlin was of six months' duration. His biographers say that he felt "happy and contented" in the Prussian capital, and he himself bears evidence to the same effect. A letter of this period, addressed to a Doctor Heidenreich in St. Petersburg, is *à propos*, and will be read with interest. After some merely formal remarks, the Russian master continues thus:—

"It is probable that I shall make a *début* as a composer in Berlin. Everybody furthers the idea; Meyerbeer himself urges it. I wish to enter upon that new career with the Polonaise which I composed for the coronation of their Imperial Majesties. You

can imagine the circumstances; an excellent orchestra of eighty performers: twelve first violins, twelve seconds, ten violas, seven violoncellos, and as many double-basses. Why should I decline to try my luck?

"Well then, if you love me as of old, be good enough, as soon as possible, to make the following arrangements:—Opposite your house is the music-shop of Vasili Dénoktine. I gave him my Polonaise; and he will not refuse me a copy of the score, especially as I make no business of my works, and, if the Polonaise is a success here, he will reap the profit. I gave the piece to him and to no one else. Be good enough to go and ask him for it. The cost of the copy and of delivery will be defrayed by my sister, L. J. Schestakoff. My address is 6, Marienstrasse.

"Now two words about myself. I am more happy here than I can say. Germany is an excellent institution, good and conscientious. It suits me altogether. Therefore I can, if Allah permit, live here tranquilly. I have fallen into the hands of a miserable homœopath, who calls himself a 'geheimrath.' He has dosed me with triumphant globules of belladonna. Naturally, I have left him and entrusted myself to a doctor of your sort, dear friend—the sort I call cultured allopaths. The least medicine possible, and the greatest amount of exercise—that is the treatment which suits me. Every day I walk several versts. I study much with my master, Dehn."

The foregoing was written on July 26, 1856, and on the following January 27 Glinka penned his last letter, addressing it to his sister:—

"I hasten to tell you two bits of good news. First, you will soon receive . . . a small box of cypress wood incrustated with mother-of-pearl and containing two silk handkerchiefs. Give them to your daughter Olia. Say to her that I remember and love her. She will soon attain her majority, and if I live to see it, she will have in me a good relative.

"The second piece of news is this:—On January 21, the Trio in "Life for the Tsar" was sung at Court. Madame Wagner, who took the part of *Petrova*, is a capital artist much esteemed by the public. She was in good voice. Meyerbeer conducted. He is an excellent *capellmeister* from every point of view. To understand the importance of this event, you should know that it was a special concert—a grand gala. Nearly seven hundred persons attended, splendidly attired, and brilliant in gold and diamonds. As far as I know, I am the first Russian composer that ever received such an honour. I send you a letter of Meyerbeer, and some newspaper cuttings relative to this affair."

This was Glinka's last experience of success. Under the conditions of his health he could hardly have lived long, but the end was hastened by a chill received on the night of the Court concert. Heated and excited, he went out from the Palace into the cold air, and was struck in a moment by the hand of death. The poor composer had no resources of strength wherewith to fight disease. His stomach had almost ceased to act, and it is said that for a fortnight he took scarcely any food. Glinka, indeed, was perishing of famine when the chill brought with it a quicker and more merciful release. The death took place on February 5, 1857, at the age of fifty-three, and on the day following, the remains were interred in the presence of the Russian Embassy, Meyerbeer, Beer, Dehn, Kachperoff, a Russian musician, Grünwald the violinist, the hotel-keeper, and two ladies, wives of Russian chaplains. So passed away, too early for his country's art, a man whose possibilities should not be measured by work actually accomplished. Here may fitly be quoted some personal details supplied by the sister to whom reference has already

been made:—"The nature of my brother was naïvely infantile, tender, delicate, affectionate. He was a little capricious and something of a spoiled child; he had to be humoured in everything. But, if he did wrong, he took care to make amends. He never forgot a service or a kind action. One cannot say that he led a disorderly life, but he was incapable of managing his affairs, and all household matters were to him insupportable. His failings were intense susceptibility and uncommon willfulness. He so feared death that he took ridiculous precautions, and protected himself from the least things that appeared harmful. The smallest indisposition frightened him no less than a serious one. He believed in homœopathy, and kept in his house a medicine box. Adopting the theories of Hahneman, he dreaded perfumes and odours—camphor above all, which he regarded as a poison. Spices and aromatics were banished from his food; or, at any rate, he thought so, though the cook sometimes used them in dishes prepared for the family table. One day, Glinka having found in his soup a leaf of laurel, put it on one side remarking, 'I like laurel neither on my head nor in my food.'"

The news of Glinka's death was received with such indifference in St. Petersburg that a few of his friends were stirred to unusual exertions, in order to obtain some sort of recognition of a national loss. Among these the dramatist Koukolnik took an active part. He wrote to the chapel-master of the Kasan cathedral demanding a funeral service "with all the solemnity possible," hinting that, in case of a refusal, he should take other means. The chapel-master, nothing loth, made representations to the minister in whose department the matter lay, and the minister, after the usual time for consideration, sanctioned a service, not in the cathedral, but in a court chapel. It was stated at the same time that "the singers of the Imperial chapel, informed of the death of their comrade, had resolved to take part at his obsequies." This announcement gave umbrage to Glinka's friends, who thought that the dead musician should be honoured for something more than his connection with a choir. Representations were accordingly made to the authorities, and, after negotiation, it was agreed that Glinka should be described as a "remarkable composer." Here surely was the *ne plus ultra* of an ignorant bureaucracy, unable, as state officialism usually is, to recognise any merit in the highest gifts bestowed upon man.

The funeral service took place in due course, and was followed by a memorial Concert, at which several of the departed composer's works were given. There was a large attendance of the general public, but of the aristocracy only one member troubled to be present. This provoked Koukolnik to a despairing outburst: "Oh! fly far from them! fly from this land where destiny has placed me, and where there are inhabitants but not one citizen. Unhappy compatriots! unhappy country!"

The remains of Glinka were removed from their Berlin resting-place in May, 1857, and deposited in the cemetery connected with the splendid Monastery of the Trinity, on the banks of the Neva. There the tomb of the Russian master may now be seen. It is a pyramid, bearing on one face a medallion portrait, underneath which are the opening bars of the Slavica chorus from "Life for the Tsar." By-and-bye, these posthumous honours increased, as their manner is. A subscription was started to erect a monument in Smolensk, the capital of Glinka's native province; concerts were given in aid of the scheme; the works of the master were performed; his bust was solemnly crowned on the stage, and so on in the usual *post mortem* fashion. "One might say," exclaims M. Fouque, "that in that moment the soul of the country

awoke, and by the thousand voices of the crowd, saluted one of its most glorious sons. So great creators pursue their way in the midst of indifference, and sometimes of hate; but are the posthumous triumphs awarded them a sufficient reparation for the injustice with which they are treated during life? 'Alas! poor Yorick!' cried Berlioz."

Glinka's devoted sister took good care that he should have a better monument than marble or bronze could furnish. She caused his chief works to be engraved and published, beginning with four overtures, and continuing with the two operas, "Life for the Tsar" and "Russlan and Ludmila." This made public performances possible, and the two lyric dramas were, in course of time, heard beyond the boundaries of Russia. Prague, Milan, Nice, and other cities of secondary rank, know them, but the great capitals of Paris and London yet have to make their acquaintance. There remains to add that Glinka's autobiography was published in 1870. The master brought his life down only to 1854, leaving the remaining three years to be filled in by another hand. Need it be said that the hand which performed that pious task was his sister's?

In considering, by way of *Coda* to this biographical sketch, the highest claims of Glinka as a creative artist, we cannot do better than translate an eloquent and interesting passage, wherein M. Fouque compares and contrasts the Russian composer with his contemporary, Richard Wagner:—

"On certain sides of his talent, he (Glinka) came near the great German reformer. It is a curious thing that, at the moment when the author of 'Tannhäuser,' dreaming at once to continue Gluck and provoke a Germanic art-resurrection, made his first revolutionary essay, Glinka, shaking off the yoke of Italian tradition, sought to create a national music in the North, at the same time that he renewed the forms and conditions of lyric art. In our analysis of Glinka's two operas have already been seen the attention to character, the bold definition of personages, and the unity of colour which make the Russian composer a Wagnerian 'before letters.' Certain procedures were even invented simultaneously by the two masters: Wagner, with the tenacious will which was half his genius, made into a system that which Glinka practised only in special cases. Let us take, for example, 'Life for the Tsar'; there the rhythms of the Polish dances are not obvious only in the second act; in the third, when the soldiers invade the cottage of the good *Sousannine*, the same rhythms are heard in the orchestra. In 'Russlan and Ludmila,' the presence of the magician, *Tchernomor*, is indicated by a descending scale without semitones, destined to picture the personage on the stage each time that he appears. Note well that Glinka was the first, not only in Russia, but in Europe,* who conceived the idea of these characteristic repetitions, to-day so much used, and that in the two cases cited they are not simple repetitions, but typical melodies analogous to those which Wagner made representative of his characters. This point of contact between two diverse artists who, at the moment, had no bond of union, no common sympathy, is surely unexpected. But on other points Glinka and Wagner are at one. For the Russian musician, as for the German master, dramatic music was intimately connected with the sense of the words. That exact fitness, that striving after an expression rigorously true, was it not the object before all pursued by the author of 'Life for the Tsar?' He who was trained in observance of form, do we not see him, when the dramatic situation demands, renounce all

* M. Fouque appears to forget Weber in "Der Freischütz."—J. B.

idea of symmetrical order, to follow the movement of the scene, and invent that variety of art, so dear to the poet of the 'Nibelungen'—melodic recitative. We have no idea of seeking to establish between Wagner and Glinka a close and absolute parallel. Not only was the sum of their genius far from being equal, but the two natures and the two temperaments were dissimilar. They were two distinct individualities, two countenances, wherein it would be childish and useless to seek a family resemblance. We have, however, summarily indicated more than one common feature. Is this pure chance? Is it rather that Italian domination over musical Europe had reached its end—that the hour of national re-vindication had sounded? The fact is clear, indubitable: from 1836 to 1842 a Russian composer proclaimed at St. Petersburg the need to found a new kind of music, and produced two operas in which the character and aspirations of the great Northern nation found eloquent and faithful expression. At the same epoch and almost at the same moment—if there must be a question of priority the advantage rests with Glinka, since 'Tannhäuser,' begun in 1843, was not produced till 1845—the director of the Dresden Chapel Royal wrote the first of that series of works which assumed to end in the creation, absolute and in detail, of a lyric art for Germany. No tie, no previous agreement existed between these two artists, to whom a mysterious destiny assigned the same rôle."

Those of our readers who may be tempted to look into the matter thus discussed will probably find that M. Fouque, with an advocate's zeal, has somewhat overstated his case, but the parallelism set up gives to the figure of Glinka a new interest, and may further an adequate attention to his works.

INSPIRATION.

WHAT is musical inspiration? Whence come the tunes which delight the world, and which no man can compose at will? How do people compose at all, and why are some composers' ideas interesting and others the reverse? Such are a few of the questions which have ever perplexed the minds of those music-lovers who are not creative musicians, and hitherto no one has been found able, or willing, to expound these mysteries. Let me endeavour to reveal, somewhat after the fashion in which Edgar Poe dissected the process of poetic composition, some of the unconscious processes which lead to the production of a piece of music.

In the first place we must be careful how we use the word inspiration. No work of art can be absolutely independent of all that which has preceded it; as in the animal world we see the gradual evolution of complex organisms proceeding from the marine ascidian up to the human form divine, so in art of all kinds there is no single work without a definite pedigree. People's minds are lamentably loose in the way they speak of art-works. They will call "Batti, batti," Mozart's most heavenly inspiration, and apply the same epithet to the C minor Symphony of Beethoven. A picture which a painter has repainted a dozen times, a statue which a sculptor has moulded and scraped at for years, these are all called inspirations when the final result is something unconventionally grand and beautiful. Now whatever be the art in question, the creation of a masterpiece is a matter of logical, often mechanical procedure; but it seems to me that the mental processes are rather more automatic in the case of musical composition than even in poetry. The automatic way in which the brain conducts processes with which it is familiar is a marvel which few people realise. Have you ever

considered what really happens when you refrain from a decision and say, "I'll think the matter over"? Ten to one you give no more *conscious* consideration to the affair, whatever it may be; but when next you call it before you it wears a wonderfully familiar aspect, for one part of your mind has been turning it over and regarding it from every point of view, while the rest of the brain was dealing with the thoughts of the present moment. Who has not slept on a puzzling question and found the solution on waking? When a man has that aptitude for music or mathematics which we call a gift, his brain becomes so accustomed to perform the various mechanical functions incidental to his work, that it moves in its particular groove with phenomenal ease and celerity. In the same way that the fingers of an accomplished pianist dash off a passage at sight which a beginner would find nearly impossible to fumble through, so a musician's mind, on being required to compose, reviews at lightning speed the various data and conditions supplied to it (in the case of a definite species of music being demanded), plunges into the stock of phrases and rhythmical forms which have most struck it during all the years of its education, and which it has unconsciously garnered up, and selecting one or more, proceeds to re-cast them and endue them with fresh interest by means of those devices which it is the business of a musical training to supply. The keener the musician's instinct the more swiftly will his brain select the phrase most suitable to the occasion. Should the shaping process result in failure, that idea is quickly discarded for another; should this allow itself to be moulded into a thing of beauty the musician feels a thrill of admiration, and his whole soul rushes to welcome the birth of this new creation, and to endow it with all necessary adjuncts. Here is where the difference between musicians is seen; some have too much philoprogenitiveness, and deem every idea they conceive good, simply because it is their own. Others conduct these operations in what seems to them like no time at all, so that they have nothing to do but select from a torrent of ideas which flows, they know not how or whence. In their ignorance they call this inspiration, whereas every action of the brain is absolutely mechanical, and the construction of musical themes or lines of verse has to be learned before they can be produced. Did a Red Indian ever write a hexameter, or a Carib invent a waltz? What we call melody is no inspiration sent down from above and breathed into the first empty noddle that comes handy; it is the growth of age, the organic form evolved from the protoplasm of sound. It is the celerity of the brain's action, which deceives the superficial thinker into mistaking for a single lightning flash what is really a complicated series of brain operations performed at a speed acquired by long practice, aided by great natural aptitude. There is no better illustration of the brain's automatic action than that of the pianist's fingers given above. Play a passage of quick notes—say from Chopin's study on black notes, or the No. 23 in A minor. These semi-quavers are played at about the rate of 700 a minute. Each note has one of the five fingers placed upon it in very irregular order, there are two hands performing independently, and there are degrees of light and shade as well as varieties of touch to be attended to. Yet a practised pianist can perform such a complicated series of operations by giving one glance of the eye at a written page, and be possibly talking and thinking of something else at the moment. Familiarity with these marvels of the brain's multiplex action accounts for our ignoring them. Yet we are all astonished when a man plays several games of chess at once without seeing the board, a feat by no means

so really marvellous as the extemporisation of an organ fugue.

Thus far I have only spoken of the mere inception of a musical idea or melody. The intervals and rhythmic groupings of notes in what we modern Europeans regard as melody are finite and limited in number, far more so than most people imagine. The brain then has not a vague and boundless field of research, so we can understand that it might even be possible to imitate this portion of its labour by machinery. But when we come to true composition, the building of musical ideas into forms, whether of song (homophonic or polyphonic), dance, or extended instrumental piece, we come to a much more complicated action. The same in kind, but infinitely more extensive in scope, the operations of the brain here defy analysis. In early days of study the labours of previous brains are observed, digested (often without proper analysis), and half-unconsciously reproduced with half-unconscious variations. As knowledge and experience ripen the composer gains an ever stronger hold upon the resources of his art—not necessarily *all* the resources, but such as commend themselves to his individual taste—and writes with increasing ease and certainty. Unfortunately his original stock of raw material usually tends to become exhausted after a time, and he can only eke it out by forcing himself to invent new modes of treatment. The arduous mental labour which goes to the construction of a symphony, say, is very little known, even by composers themselves, for the reason that, once the work accomplished, the mind casts aside the scaffolding and regards only the result. The ease with which Mozart composed the most elaborate pieces is absolutely confounding to an ordinary intelligence; his brain indeed worked with a rapidity which puts electricity to shame. Others, like Beethoven and Brahms, show immense conscious as well as automatic labour, but whether the mind moves quickly or slowly does not affect the mode in which it works, which is thus:—Ever turning over the notes of the scale and building them into phrases, the musician's instinct plucks out such of these phrases as he has been taught by analogy to regard as beautiful. If his sense of beauty be imperfect he cannot produce good ideas. These themes he builds up into music according to the requirements of the moment, and with such innovations as his taste tells him are good and not too far beyond the grasp of inferior intellects. The uninitiated have a vague idea that music is a *thing*—an elementary body which "wasn't made but just happened," as Huckleberry Finn believed of the stars. It is not only capable of analysis down to its ultimate particles, the twelve notes of the scale, but is a thing built up by amazingly rapid mental processes, the steps of which are ignored by the very brain which takes them, so swift and unconscious are they.

F. C.

MUSICAL COPYRIGHT.

THE reluctance which judges have so often displayed in enforcing the penalties attached to the infringement of that portion of the law of Musical Copyright which relates to the unauthorised performance of a musical composition, and the vehement expressions of sympathy so often provoked in the press on the occasion of the mulcting of the luckless amateur, have at length culminated in a proposal to amend the law as it stands, and, as the preamble of the bill sets forth, to "further protect the public from vexatious proceedings for the recovery of penalties" in such cases. Mr. Addison, Q.C., the member for Ashton-under-Lyne, who, with Messrs. H. H. Howorth, L.

Jennings, and Powell, is responsible for the preparing and bringing in of the bill, proposes that in future no owner of the copyright of a musical composition shall have the right to sue for penalties for its unauthorised performance. All actions in future shall lie for such damages (less than 40s.), as the court or judge may deem just, the costs of all such proceedings to be in the discretion of the judge; while a further clause enacts that "the proprietor, tenant, or occupier of any place or places of dramatic entertainment, or other place or places at which any unauthorised representation or performance of any musical composition, whether published *before or after the passing of the Act*, shall take place, shall not by reason of such representation or performance be liable to any penalty or damages in respect thereof (unless he shall wilfully cause or permit such unauthorised representation or performance)." Finally, it is provided that the Act shall extend only to England and Wales. The gist of this proposal lies in the discretionary power which it gives the courts, a reform which, in the view of the Member for Ashton-under-Lyne, will undoubtedly tend to discourage vexatious prosecutions. As to the existence of an abuse there can be no question. It is one of the anomalous outcomes of the law as at present constituted concerning "private property in thought" and the transference thereof. The case was put in a strong, almost an exaggerated, form in a leading article which appeared in the *Standard* of the 16th ult., and from which we extract the following sentences: "It is well known that there are a few persons who make it their business to speculate in the copyrights of certain popular songs, and realise something more than a fair profit by levying a fine of two guineas upon the luckless persons who happen to sing them at some such entertainment as a tea meeting, where sixpence is paid for admission, and the profits go to a Sunday school or parish *crèche*. These people are a terror to the organisers of penny readings, and make the life of the curate with a tenor voice and musical proclivities a burden to him. Their vigilance would do credit to the secret police, and from their grasp there is no escape." No doubt there is a good deal of truth in this, but we cannot help thinking that this is just one of those cases where people are led astray by the fallacy of the affirmative instance. The hardships endured by the clerical tenor or the provincial soprano—and we do not deny that there are many such instances—never fail to attract the sympathy of the public; but, on the other hand, the cases where unauthorised performances have escaped the lynx-eyed vigilance of the "traffickers in fees and penalties" or "freebooters"—as we see them described in the *Globe*—are never taken into account, and they are in all probability just as numerous. We cannot quite go the length of the last-named journal in considering the present system "a legalised imposition of the most intolerable kind, harassing and worrying all persons concerned in popular entertainments, and plundering charities, without benefiting anybody who has the remotest legitimate interest in the matter." For, after all, we should be sorry to think that there were no songs suitable for performance at charity concerts, amateur recreation societies, and the like, save those composed within the last forty-two years, to say nothing of such songs on the cover of which it is expressly stated that they can be sung in public without the payment of any fee. It should be observed, in conclusion, that for practical purposes the new Bill will only have to deal with such musical compositions as were published previous to the date of Lord Folkestone's Act. That Act, it will be remembered, rendered it compulsory, for

the recovery of penalties for performance, that it should be notified on the title-page of a composition so protected, that the performing right is reserved. Lord Folkestone's Act was not retrospective, and since its passing such actions as have been brought to recover penalties have arisen, probably without exception, out of the unauthorised performance of compositions printed before it became law. The present bill still further restricts the operations of the Argus-eyed proprietors of performing rights, and in a manner to which no one can take exception. Should it become law, as the *Standard* points out, "the owner will be able to enforce his rights whenever they are seriously invaded, but the obviously harmless trespasser will escape."

SOME objects acquire an interest, wholly out of proportion to their intrinsic value, from their surroundings. There is the familiar instance of the fly in amber, and a cynical observer might be inclined to say the same of such a phenomenon as an article on a musical subject enshrined in the pages of the *Edinburgh Review*. More than that, we have it on the authority of the *Athenæum* that the paper in question is from the pen of a cabinet minister, to wit, the Right Hon. A. J. Balfour, M.P. *Que diable allait-il faire dans cette galère?* the cynical observer may be inclined to query. For our own part, although not prepared to endorse all the views of the writer, we welcome his article on "The Works of Handel" as a thoughtful and admirably written essay on a theme dear to nine-tenths of English musicians. Of Handel's achievements the writer has the highest possible opinion, at the same time that he does not consider him to have contributed to the onward progress of the art to the same extent that the greatness of his genius might have led us to suppose. "We can assert with confidence that without Haydn we should not have the Mozart we know . . . and that without Beethoven the whole musical history of the nineteenth century would have been utterly different from what it is. No such proposition can be advanced respecting Handel. . . . His works form, as it were, a monument, solitary and colossal, raised at the end of some blind avenue from which the true path of advance has already branched, and which, stately and splendid though it be, is not the vestibule through which art has passed to the discovery and exploration of new forms of beauty." Mr. Balfour goes on to show that Handel evinced no disposition to burst the meshes of that elaborate system of rules by which composers of opera were then fettered, rules which had been devised "not so much to satisfy the requirements of dramatic propriety as to moderate the rivalries of competing singers." But for two circumstances he thinks it more than probable that Handel would have devoted himself to enriching a branch of his art which he nevertheless left very much as he found it—the opera. These were the rivalries and quarrels of the *prime donne* "which made it impossible profitably to perform operas, and the observance of Lent, which made it possible profitably to perform oratorios." After enumerating the infinite obligations of art to the positive action of the church, he adds "that Handel devoted himself exclusively in his later years to oratorio is due to its negative action. During Lent operas were discontinued, and it was mainly through the accidental advantage thus given to oratorio, in the 'struggle for existence,' that it was able to contend successfully against its more showy rivals." In discussing the pedigree of oratorio Mr. Balfour lays great stress upon the necessity of distinguishing the history of the name from the history of the thing. The early so-called oratorios only differed from operas

of the same date in the character of the subject. Both were sung and both were acted. But Handel in emancipating dramatic music from dramatic representation practically created a new "art-form." In dealing with Handel's plagiarisms from himself and others Mr. Balfour adopts a bold and striking line of argument. "If the borrowed fragment shows like the marble capital of a Corinthian column built into the brick-work of a mediæval wall, the theft is a mistake; and mistakes are crimes—indeed, the only crimes recognised in the jurisprudence of art. But if it not only fits harmoniously into the new structure but shows there for the first time its latent capabilities of beauty or of grandeur, then, whatever judgment we may pass on the morality of the plagiarist, the plagiarism, as we conceive, stands justified at the bar of criticism." Furthermore, as regards the question of the morality of the procedure, he points out first of all that Handel's behaviour is impossible to reconcile with conscious guilt, and secondly that so far from Handel having robbed Erba and Urio of their due, he has rather conferred immortality upon them. "The truth is that Handel has not cheated them out of their due meed of fame, he has cheated them into it." There is a good passage on the variety of the emotions which Handel was capable of expressing in his music, though we agree with the writer in the exception which he makes in the case of that especial quality of emotion of which the German word "Sehnsucht" is the best equivalent. As to whether there is such a thing as immortality for a composer, Mr. Balfour refrains from pronouncing a decisive opinion. But it is pretty evident that he shares the view expressed by Mr. Browning in his new book in the lines

Music's throne
Sits somebody, whom somebody unseats,
And whom in turn—by who knows what new feats
Of strength—shall somebody as sure push down.

The last few sentences of this interesting paper are very well worth quoting: "Let it be granted, for the sake of argument, that Homer is gifted with eternal youth, but let none expect a like destiny for even the greatest amongst musicians. Physical decay slowly despoils us of the masterpieces of painting. Artistic evolution will even more surely despoil us of the masterpieces of music. Let us, then, rejoice that we live in an age to whose ears the sublimest creations of the modern imagination, in the only art which owes nothing to antiquity, have not yet grown flat and unprofitable; . . . that for us 'Israel' and the 'Messiah' are still 'immortal,' because they live in our affections, not because they lie honourably embalmed in the dusty recesses of our museums." The article, though carefully written, is not entirely free from errors. Thus we see it stated that Spohr's "Last Judgment" was produced at Norwich. Mr. Balfour was probably thinking of "Calvary." The "Last Judgment" was produced, in 1826, at the Rhenish Festival at Düsseldorf. And the familiar misspelling Glück might well have been avoided in the pages of the *Edinburgh Review*.

WE often hear of the steady advance of musical knowledge: but those who will take the trouble to penetrate a little beneath the surface will find that this knowledge is frequently extremely superficial. For example, we can ourselves adduce an instance of a man who professed to like music, and yet who could not name one work that Beethoven had composed except the "Pastoral Symphony." Of course the establishment of Choral Societies will do much to dispel this ignorance; but there are still so many persons who look upon music as a mere relaxation from the important business of life, that it will take

some time for the masses to become acquainted with the musical treasures around them. We are glad, therefore, to draw attention to the following particulars of the method of passing the time at the monthly Receptions of a Woman's Club at New Orleans, which we sincerely hope may be speedily imitated in this country: "The idea is to devote the evening to the study of some famous man; and the latest was a 'Gounod' evening. One of the members read first a little sketch of his life, and a review of his works. This was followed by a poem addressed to him, and the rest of the evening was filled with interpretation of his music, singing his 'Ave Maria,' and selections from his Oratorios, with a violin and piano rendition of the Ballet music from 'Faust.' A few evenings of this kind will prove more advantageous to enquiring music-lovers than even an occasional attendance at miscellaneous concerts; for they will learn something of the inner lives of the composers whose works they listen to, as well as the date of their career. It may perhaps be difficult to carry in the memory all that has been said during one of these meetings; but at all events a member of this Society would be scarcely likely to enquire—as a young lady did at a music-class—whether 'Bach has written anything lately.'"

WE are often told that the character of a person can be truly judged by his handwriting; and whether this theory be right or wrong, we know that there are many who sufficiently believe in it to consult the professors of the science with a thorough reliance upon their judgment. In proof, however, that there is something more suggestive of individual characteristics in the voice, we are glad to draw attention to a paragraph on "Character Tones" in an American musical journal. In an address delivered before the Rhetorical Society at Bangor Seminary, by Dr. Reuben Thomas, we are informed that there is undoubtedly in every human voice a tone which decisively indicates character. "Personally," says Dr. Thomas, "I am so sensitive to tones and expressions that it adds no little to the pain and misery of life. Everywhere the invisible is breaking into visibility and recognition, and never more sensibly than through these character-tones in the human voice. Understand me; I am not referring to anything that the elocutionist teaches. If he be a man who knows his business he can help you to use to advantage what voice you have; but he cannot create what you have not. My reference is not to anything that can be taught or that can be concealed. Was it Socrates who said to a young man, 'Speak that I may know you?'" The lecturer follows up these remarks by recording his conviction, founded upon actual experience, that the character of all public orators is fully revealed in the voice. Whatever amount of truth there may be in these assertions, we cannot but think it an interesting subject to those who devote themselves to the training of vocalists. It may be, as Dr. Thomas asserts, that even culture cannot conceal the character-tone of the voice; but surely it should not be the office of the master to endeavour to "conceal" the individuality of the pupil. "I will not play to you," said a celebrated pianist to those entrusted to his charge, "for fear you should imitate me." Might not this theory be worthy of consideration by those who teach the vocal art?

WHEN, in November last, the authorities of Norwich Cathedral organised a series of musical services in that building, we cheerfully acknowledged the value of the step they had taken, but felt obliged to indicate certain regulations as adverse to the utmost possible usefulness. We objected to the rule permitting admis-

sion by ticket only, obtainable on written application enclosing a stamped and addressed envelope, and we demurred no less to the policy of making a collection at each service. These arrangements obviously tended to exclude the very classes for whose benefit such services are needed. It is now our pleasant duty to state that the Dean and Chapter, prompted by their able Precentor, the Rev. G. W. Barrett, have arranged for a second series on the Gloucester plan. That is to say, performances of sacred music, instrumental and vocal, will take place periodically, in the nave of the Cathedral, admission being free to all, and the expenses being met by a private subscription. The first service is fixed for the 20th inst. We hail this step in the right direction with great pleasure. It is another proof that the seed so timely and thoughtfully sown at Gloucester by the present Master of Trinity is springing up and bearing fruit. Every man who knows and feels the power of music will wish success to the Norwich enterprise, and pray that in every other Cathedral town Dr. Butler's initiative may speedily be followed. By the way, the last of the services at Gloucester, for the present season, took place on Thursday, the 24th ult., with great and gratifying success. On each occasion crowds have flocked to the Cathedral, and there is every reason to feel assured that a strong force, making for righteousness, has been set in action.

AN evening contemporary has drawn attention to a fact not generally known—namely, that singing is taught in the Royal Navy by authorised masters—bandsmen, school-teachers, and others properly qualified. We rejoice at this news, because if there be one thing more desirable than another under the conditions of a seaman's life, it is the influence of song. Jack has always been a singer. He loves as much to troll a ditty as to spin a yarn. The common impression is that, in the days of the great French wars, he chorused the sea-songs of Dibdin. Perhaps he did, but most likely he did not. The fad'sle song has always, we fear, been of a pungent description. At length, however, the authorities who keep watch over the life and morals of poor Jack, are trying to improve matters, and make Smith, A.B., competent to take his part in a manner "ship-shape and Bristol fashion." There are plenty of good sea-songs to be had, and a collection that may be described as very good now lies before us. It contains the late J. L. Hatton's setting of W. C. Bennett's "Songs for Sailors," and its numbers are musically as catching as they are poetically excellent. We commend "Songs for Sailors," amongst others, as just the thing for the purpose of the reformed and artistic fore-castle.

THE proposal to offer Mr. Arthur Chappell a testimonial, in recognition of his admirable management of the "Pops" during twenty-nine years, and a thousand Concerts, is a very natural and proper one. We should say that Mr. Chappell now occupies a position unique in the history of music, since it is very unlikely that any other manager ever produced ten hundred programmes in connection with a single enterprise. The event and the occasion should certainly be marked in a personal manner. We are pleased to see that the Committee is an influential one. Among its members are Lady Folkestone, Lady Sandhurst, Madame Schumann, Madame Norman-Néruda, Messrs. Joachim, Hallé, Piatti, Bartle Frere, Burnand, Alma Tadema, Santley, and Colonel Collins. It appears that the subscription list will remain open till the day of the thousandth Concert, when the presentation will be made. Subscriptions are received by Mrs. Bartle Frere, 46, Bedford Square, and at Mr. Austin's Ticket Office, St. James's Hall.

"THE GOLDEN LEGEND" IN BERLIN.

[FROM OUR SPECIAL CORRESPONDENT.]

Berlin, March 26.

TO-NIGHT the eagerly expected performance of "The Golden Legend" took place in the Royal Opera House in presence of a most brilliant audience. The Crown Prince and Princess were present with many other members of the Royal family, and a host of notabilities in art, literature, and politics. The greatest interest was manifested in the event, as much as forty marks (£2) being given for a seat. If the result did not come up to expectations the blame cannot be laid upon the work, but to the performance, which was very imperfect. Madame Pattini has no qualifications for the part of *Elsie*, nor was Madame Lammert satisfactory as *Ursula*. Herr Nicolas Rothmühl as *Prince Henry* and Herr Franz Krolop as *Lucifer* were somewhat better, but, taken as a whole, such a team of soloists would not be tolerated in England. The choruses were sung by 350 members of the Stern'scher Gesangverein, who had been prepared for their task by Herr Rudorff, and the orchestra was that of the Philharmonic Society. Notwithstanding the defects alluded to the work was much applauded, and at the close Sir Arthur Sullivan, who had conducted with much care, was recalled several times and heartily cheered, and had several laurel wreaths presented to him.

Since the above telegram reached us we learn that, in consequence of the unsatisfactory character of the performance, Sir Arthur Sullivan telegraphed to Madame Albani, who is in Antwerp, in the hope of securing her co-operation for the repetition. Madame Albani is fortunately able to comply with his wishes, and Sir Arthur will therefore present his work to the next audience in Berlin with the advantage of the original exponent of *Elsie*. In consequence of this change, the performance, which was to have taken place on Tuesday, the 29th ult., will be postponed until Saturday next, the 2nd inst. It seems a pity that an English cast of vocalists could not have been secured in the first instance, and the risks of an unsatisfactory performance been thus avoided.

ROYAL ITALIAN OPERA.

MR. MAPLESON opened Covent Garden Theatre on the 12th ult., for a short series of performances, thus anticipating Mr. Lago at the same house. Talk of Italian Opera being dead! why it seems more alive than ever. Here is the veteran Colonel once more at work; when he ceases Mr. Lago will take up the tools, and, after him, Mr. Augustus Harris will try his "prentice han." This certainly does not look like the immobility of a corpse.

Mr. Mapleson began badly, in a house only half made ready to receive an audience, with a hackneyed opera ("La Traviata") which had not been rehearsed, and with a substitute tenor who did not know his part. From an artistic point of view the performance was wretched; but it served to introduce a competent soprano in the person of Miss Nordica, an American known to her own people as Lilian Norton. Miss Nordica is qualified by nature for her work, having a good presence, a capital voice, and some measure, though not quite enough, of dramatic feeling. She made a decided impression upon her first audience, and one still better upon her second, before whom she appeared as *Gilda* in "Rigoletto." Her "Caro nome" took the taste of the house immensely, not without adequate reason. The *Fester* in "Rigoletto" was played with some effect by Mr. Lherie, formerly a tenor, but now a light baritone, and a clever exponent of the ultra-sentimental French style. Mr. Ravelli—a most useful artist, as nobody knows better than Mr. Mapleson—still further strengthened the cast, and helped to secure a performance that contrasted very favourably with the representation of "La Traviata."

The third evening (the 17th ult.), was devoted to "La Favorita," in which Miss Hastreiter made her *début* as *Leonorita*. This lady also has just claims to respect and admiration. She possesses a fine mezzo-soprano voice, with an extensive downward range, and uses it to produce legitimate declamatory effects. Miss Hastreiter has, we should say, been more accustomed to very modern opera

than to works in which Italian *cantilena* abounds. Nevertheless, she did well in "O mio Fernando," upon which all her care was lavished. The new-comer makes much of imposing stature and a commanding presence, but perhaps it would be well if she thought less of attitudes. Mr. Ravelli played *Fernando*, and Mr. Lherie was an efficient *King*. The performance deserved note for being consistently out of tune. Principals and chorus were alike demoralised in this respect; provoked, no doubt, by a bitter east wind which entered the house through many broken windows. Flotow's melodious "Marta" drew a crowded audience on the 19th, and also gave occasion for the appearance of two more *débütantes*—Miss Marie Engle (another American) and Miss Borghi. Miss Engle, who played the title-character, is obviously a novice on the stage, but she sings well, and makes the utmost of a voice which boasts no great power. She has the advantage, moreover, of a pretty face and good appearance. An opinion as to what may be expected of her can better be given after fuller acquaintance, but of Miss Borghi it may be said at once that she is a tremulous singer, up to her work. The principal male characters were entrusted to Mr. Ravelli and Mr. del Puente, in whose hands they were safe; the tenor doing particularly well, and obtaining much applause. We can speak favourably of the entire performance.

Mr. Mapleson had another new lady ready for the 21st, when he put "Il Trovatore" on the stage. Miss Gutri should not have undertaken so heavy a part. It over-weighted her, and towards the end the consequences became serious. We reserve an opinion of this lady until she has a fairer chance, while of Miss Hastreiter (*Azucena*) it suffices to ask where she obtained her extraordinary ideas of dress and make-up. Mr. Ravelli was *Manrico*—but this, of course, because Mr. Mapleson did not then seem to possess another tenor. "Lucia" was given on the 22nd, with Miss Fohstrom as the heroine; and on the 24th "Carmen" enabled Madame Minnie Hauk to make a welcome *rentrée*. Madame Hauk has made the part of the heartless gipsy her very own. She has developed a consistent embodiment full of significance, and made eloquent by the touches of true heart. The audience delighted in renewing acquaintance with this particular "Carmencita," and the entire representation passed off successfully with Miss de Lido as *Michela*, Mr. Ravelli as *Don José*, and Mr. del Puente as the *Toreador*. On the 26th the opera was "Faust."

NOVELLO'S ORATORIO CONCERTS.

At the fifth Concert, on the 1st ult., Cowen's Cantata "Sleeping Beauty," which had not been heard in London since its successful production at the last Birmingham Festival, occupied the first part of the programme. We have already given so exhaustive a notice of this refined and melodious work that it will suffice to record its warm reception at St. James's Hall, when, thanks to the excellent solo singers engaged, and the earnest work of the choir, its salient points were even more prominently revealed than at the great Festival for which it was written. Certainly never did a composition gain upon us more on a second hearing, the grace, precision, and beauty of tone in all the choral parts, especially, enabling all listeners fully to appreciate the sympathetic writing of Mr. Cowen without the distracting influence of a "first night." Mrs. Hutchinson was charming as the heroine, and Mrs. Patey gave an importance to the music of the *Wicked Fay* which materially aided the effect of the Cantata. Mr. E. Lloyd created the usual enthusiasm by his fine singing as the *Prince*, and in the part of the *King* Mr. Watkin Mills was excellent throughout. The composer, who conducted his work, was overwhelmed with applause, and compelled to re-appear on the platform for renewed congratulations. The second part of the programme was devoted to Beethoven's Choral Symphony, the instrumental portions of which—the band having been enlarged for the occasion—were finely played. From long experience of London performances of the difficult choral part of this work, we unhesitatingly affirm that we have never heard so uniformly good a rendering, and Dr. Mackenzie, who conducted, has every right to be proud of so decided a success. Miss Annie Marriott deserves a word

of praise for her solos, as do also Mrs. Patey, Messrs. Lloyd and Mills, who completed the quartet. The band was everything that could be desired, and we were glad indeed to welcome Mr. Carrodus in his old place at the leader's desk.

ROYAL ALBERT HALL.

AN Afternoon Concert was given by the Choral Society, on the 19th ult., when Mr. Barnby produced Rossini's "Messe Solennelle," rousing that work up from a long sleep, and, perhaps, causing reproach in many minds for that it was permitted to slumber so long. The Mass has distinct claims upon attention, although its music is not, generally speaking, that which commends itself to our Northern natures as consistent with the dignity of religious worship. Those who cannot separate the work from its ritual purpose should remember, however, that it was written by an Italian, with Italian tastes and feelings. As for those who can so distinguish, they will not require this matter to be pursued. To them the music is simply music, beautiful and enjoyable. A large company of amateurs attended the performance, and frequently demonstrated the pleasure it gave them. Indeed, the more melodious—that is to say, Rossinian—numbers were very heartily applauded. No wonder, for the provocation to applause was irresistible; owing some of its strength to a rendering of the work that allowed none of its beauties to remain undisplayed. We must especially commend the singing of the choruses, which was excellent in the highest degree, and quite worthy the traditions of a famous choir. Miss Anna Williams, Mrs. Patey, Mr. Lloyd, and Mr. Santley delivered the solo passages in a manner that need not be characterised, and the orchestra was up to its usual mark. Dr. Stainer had important work at the organ, and did it well; so with Mr. Barnby at the conductor's desk.

SACRED HARMONIC SOCIETY.

THE modest scheme put forward by this Society has been creditably fulfilled, and if no great triumphs have been gained during the season, at any rate no ground has been lost. This being so, perhaps the Council may take heart of grace and next year present a somewhat more varied and ambitious programme. The two final performances which we have now to chronicle consisted of Rossini's "Moses in Egypt" and Costa's "Eli," both works being peculiarly associated with the original Society. It was Sir Michael Costa who arranged his compatriot's "Moïse" for concert performance, and conducted it annually from 1878 to the time when he resigned the *bâton*. In the direction of Rossini's music, which he so loved, he was without a rival, and it is therefore with much pleasure that we can speak of the rendering under Mr. W. H. Cummings on February 25, as an artistic success. Of course the work presents no executive difficulties either to choir or orchestra, but it needs vigour combined with delicacy for its due effect. Flimsy, flippant, and strangely out of character with the gravity of the subject as much of the music appears to our sober ideas, it must be remembered that it represents a school of composition, and if performed at all should receive as much attention and care as a sacred masterpiece of German or English art. If, on the whole, the soloists were not on the same level as the band and chorus, it is because vocalists at present have but little inducement to perfect themselves in the Rossinian style. Mr. Lloyd was, however, as usual thoroughly at home; this great artist is equally good in every class of music. No one could accuse the Society of parsimony in the selection of the cast. Such names as Miss Anna Williams, Mrs. Suter, Miss Hilda Wilson, Mr. Piercy, Mr. Watkin Mills, Mr. Hilton, and Mr. Bridson gave strength to the programme, and the large audience seemed greatly pleased with the performance.

The performance of "Eli," on the 25th ult., was generally better as regards the soloists, but not so commendable with respect to the choir. Indeed, there was an actual breakdown in the chorus of Levites "O ye kindreds of the people," the cause of which was probably a mystery to the majority of the audience, though it was clear enough to those who were following the score. The honours of the evening were carried off by Mrs. Patey and Mr. Santley. Both artists sang magnificently, and the former in the well-

known Evening Prayer afforded an example of refined vocalisation impossible to surpass. Miss Pauline Cramer is improving, and will probably become in time an unexceptionable oratorio singer. Mr. McGuckin sang the famous War song with much spirit, and created a great effect. We have been pleased to note the good attendances at the Society's Concerts this season, and trust that the executive will be thereby emboldened to act with a larger amount of spirit and enterprise, tempered, of course, by discretion, in preparing the scheme for next year.

CRYSTAL PALACE.

MR. SCHÖNBERGER, who made his first appearance at these Concerts on February 26, reasserted the capacity he has shown elsewhere of alternately delighting and displeasing his audience. His performance in Saint-Saëns's brilliant Concerto (No. 2, in G minor) was nothing short of marvellous for the delicacy, crispness, and incisive vigour which it revealed. On the other hand, his rendering of Chopin's Ballade in A flat was coarse and even inaccurate. Wrong notes were struck and the performance disfigured by a constant abuse of the pedals. Mr. Schönberger was more successful in his selections from Volkmann's "Vizsegrad," but the bewildering inequality of his interpretation seems to indicate a want of artistic sympathy that no amount of technique can compensate for. Mr. Prout's new Symphony (No. 4, in D major) was heard for the first time at the Crystal Palace, and, admirably interpreted under the direction of Mr. Manns, secured a sympathetic welcome. The composer has chosen a smaller canvas than usual, but, to continue the metaphor, he has laid on his colour with even more than his wonted cleanness. Scholarly in construction and charmingly orchestrated, this work, if a little old-world in form, is a model of lucidity happily exemplifying what excellent results can be obtained by the legitimate use of small means. The programme also included Mendelssohn's "Ruy Blas" Overture, Schumann's Overture, Scherzo, and Finale (Op. 52), and songs from Miss Alice Whitacre.

The programme of the Concert of the 5th ult. consisted exclusively of the compositions of Mendelssohn, opening with an admirable performance of the "Reformation" Symphony. Miss Amy Sherwin then gave the familiar air from "St. Paul," "O Jerusalem," and the remainder of the Concert was occupied by the performance of "Athalie." Here the Directors had been so fortunate as to secure the services of Mr. Santley as reader of the connecting and explanatory text. Mr. Santley acquitted himself of this by no means easy task in excellent fashion, making every syllable heard to the farthest corners of the concert-room without any effort or exaggeration. Of the performance of the Crystal Palace choir it is pleasant to be able to speak in terms of high commendation. There was no lack of sonority in the quality of the voices or of certainty in their attack. The orchestra played *con amore* throughout, but of the efforts of the principal vocalists the less that is said the better. Miss Sherwin—who has on former occasions pleased us by her intelligent and refined singing—was evidently very much out of voice, and Miss Eleanor Rees, much in request as a ballad-singer, proved anything but satisfactory. Doubtless the excellence of the orchestral and choral *ensemble* threw the shortcomings of the vocalists into stronger relief.

Mr. Manns is not likely to repent the encouragement he has given to English music as represented by the "Serenade in Symphonic Form," by Mr. George J. Bennett, which headed the programme of the 12th ult. Mr. Bennett, we may be allowed to remind our readers, after a very distinguished career at the Royal Academy of Music, has further pursued his studies in Germany for the last three years, and the advantages of this long and thorough training—extending, if we mistake not, over a period of nine years—as opposed to the ill advised haste shown by so many young and promising musicians in curtailing the duration of their preparatory studies, have been most conclusively demonstrated by the merits of the composition heard on this occasion. We can pay no more flattering tribute to its merit than by saying that, though succeeded by such masterpieces as the greatest of all Concertos and Schubert's matchless Unfinished Symphony, the impression created by its unaffected grace, constructive skill, and effective

instrumentation remained uneffaced at the close of the Concert. The modesty shown in Mr. Bennett's choice of a name for his work is observable throughout the whole composition itself, which is singularly free from the restless pretentiousness of much modern orchestral music. There is an abundance of melody in all the movements, the flowing themes of the *Allegro* and the tranquil charm of the *Andante* contrasting with the daintiness of the *Scherzo* and the unflagging energy of the *Finale*, which is the most striking of all the sections—abounding in rhythmic charm and picturesque orchestration. The rhythm adopted in the *Scherzo* is rightly described as "dangerous" in the analytical programme, from the obvious reminiscence which it suggests of one famous *Scherzo*; but for our own part we would rather see a young writer follow in the footsteps of Beethoven, Schumann, and Mendelssohn than attempt to outstrip Wagner. Mr. Bennett's work had the advantage of a most sympathetic analysis from the pen of Sir George Grove, and of an interpretation from the Crystal Palace Orchestra that must have satisfied the composer, as it certainly delighted the audience. Bearing a name that is of itself of good omen, and endowed with qualities which are the surest earnest of success, Mr. Bennett has entered upon his professional career under the happiest auspices, and his future efforts will be awaited with the keenest interest.

Miss Agnes Zimmermann besides sustaining the solo part in Beethoven's E flat Concerto (No. 5) in workmanlike fashion, contributed Chopin's Nocturne in D flat and a Capriccio in E flat (Paganini-Liszt), showing especial crispness of touch in the latter piece. The programme also included a masterly rendering of Schubert's Unfinished Symphony in B minor—which we observe is described by a contemporary in such terms as to suggest the notion that it was a novelty to the Crystal Palace audience—and two songs from Madame Valleria "O River, dear River" ("Nadeshda"), and "The Vigil" (H. J. Edwards).

Of the programme of the sixteenth of the series, it is not too much to say that the genius of Mozart, represented by the Overture to "Don Giovanni," and the incomparable playing of Mr. Joachim, were the two striking, we had almost said redeeming, features. Max Bruch's Violin Concerto (No. 1, in G minor) is undoubtedly a pleasing work, and improves on acquaintance; and Smetana's "Lustspiel" Overture is bright and merry music. But we confess to being bitterly disappointed with Widor's Symphony, of which such favourable expectations had been aroused. There are undoubtedly some *beaux momens* in the work, notably a charming second subject in the first movement; there is no lack of constructive skill and originality of mechanical contrivance; and the way in which the principal themes are passed in review at the opening of the *Finale* is not wanting in humour. But, on the whole, the *mauvais quarts d'heure* predominate. Mr. Gadsby's orchestral Scene "The Forest of Arden"—composed for the Philharmonic Society, and performed for the first time at their Concerts on March 6, 1886—improves on acquaintance, notably the Intermezzo; the themes of the *Allegro*, on the other hand, though catching, are wanting in distinction. It is the fashion in these latter days to discover blemishes in Mr. Joachim's playing, but on this occasion he certainly left no loophole of attack to the most captious of critics. Intonation, purity, breadth of tone, and nobility of conception—all were faultless. Beside his share in the Concerto, Mr. Joachim gave Tartini's famous Sonata "Il trillo del Diavolo"—a favourite *cheval de bataille* of his—and as the audience would not be denied, Schumann's "Abendlied" for an encore. Miss Adelaide Mullen, a young Irish vocalist and a *débutante* at these Concerts, created a fairly favourable impression by her sympathetic style, but "Hear ye, Israel," proved quite beyond her power or compass, which is that of a limited mezzo-soprano. Miss Mullen was far more at home in Clay's "She wandered down the mountain side," but her advance in popular estimation can only be achieved by the adoption of a better method of producing and controlling her voice.

The hall was well filled on the 26th ult., on which occasion Beethoven's music to "Egmont," and Félicien David's Symphonic Ode, "The Desert," were performed, to the evident delight of the audience. In the former work

the orchestra acquitted themselves in a faultless style, special credit attaching to the admirable performance of the oboe in the third *entr'acte*. The explanatory text and extracts from Goethe's drama were conscientiously recited by Miss Alma Murray, and Clara's two songs rendered with intelligence by Miss Hilda Coward. "The Desert" is a singularly attractive work, full of poetic sentiment and delicate colouring, and none of these qualities suffered in the admirable interpretation which the work received at the hands of orchestra, chorus, and principals. The "Chant of the Muezzin," in which David has idealised the call to prayer—much in the same spirit that Liszt has idealised the improvisations of the gipsies in his Hungarian Rhapsodies—was superbly sung by Mr. Lloyd, as though he were to the manner born; and the two other charming airs for tenor solo were given in perfect style by the same artist. Four pupils of the Royal College, Messrs. Kilby, Houghton, Price, and Ridding, formed an efficient solo quartet, and the tenors and basses of the Crystal Palace choir were thoroughly satisfactory in the male choruses. Two features in the performance of the orchestra call for special comment—the admirable playing of the horn in the air "O lovely night" and the wonderful crescendo in the strings in the instrumental representation of sunrise at the opening of the third part.

PHILHARMONIC SOCIETY.

A SPECIAL interest was given to the first Concert of the season, on the 10th ult., by the engagement of Madame Schumann, who gave a rendering of her late husband's Concerto so absolutely perfect as to leave an impression upon her listeners which will not easily be effaced. It would be difficult indeed to select any portions of her performance for particular mention, her intellectual conception of the entire work, and her marvellous executive powers, holding the audience spell-bound to the conclusion, when the ringing applause from all parts of the room, and a triple recall of the pianist to the platform, must have convinced her how highly her artistic gifts are appreciated by the English public. That she has read us a lesson on the pure and classical form of pianoforte playing is something to be grateful for, especially when we consider that the work selected for the occasion was one which she lovingly reveals to us reflected from the mind of its composer, and that we have a right, therefore, rather to listen than to criticise. Unfortunately, Sir Arthur Sullivan—who has been staying at Monte Carlo during the recent earthquakes—was too unwell to conduct; but the band, under Mr. George Mount, played Brahms's Symphony in E minor and Mendelssohn's Overture to "Ruy Blas" very finely, and concluded the Concert with an excellent performance of the *Finale* from Moszkowski's Suite in F, composed expressly for the Society, and produced last season. The vocalist was Madame Valleria, who was highly successful in a *Scena* from Goring Thomas's Opera "Nadeshda," Mendelssohn's "Winterlied," and Schumann's "Widmung."

At the second Concert, on the 24th ult., Sir Arthur Sullivan was again absent, and his place was ably supplied by Mr. F. H. Cowen. An interesting number in the programme was a Quartet-Concertante, said to be by Mozart, but scarcely authenticated, even by internal evidence. It is suggested that the work may be the "Sinfonie-Concertante" for wind and orchestra mentioned by Köchel as having been written in Paris; but if so, the flute part has been taken out, and replaced by one for the clarinet. The movements are graceful; but there is little to inspire any desire for a more intimate knowledge of the composition, and it was received with a warmth of applause due in no inconsiderable degree to the exceptionally fine rendering of the principal parts by Mr. G. H. Lebon (oboe), Mr. G. A. Clinton (clarinet), Mr. T. E. Mann (horn), and Mr. W. B. Wotton (bassoon). Mr. Leopold Auer's performance of Mendelssohn's Violin Concerto created an enthusiasm earned rather by his consummate mastery over the technical difficulties of the work than by an intelligent appreciation of its meaning. Some portions were dragged, and others—especially the whole of the last movement—taken at a speed which completely obscured the many beautiful details of the orchestration. At the

termination of his performance Mr. Auer was enthusiastically recalled. Little need be said of Cowen's Scandinavian Symphony, as, although it was given for the first time at these Concerts, it has now thoroughly taken its place amongst the best works of our young English composers. Each movement was vigorously applauded, and the composer compelled to bow his acknowledgments. The other orchestral items were the Overtures "Coriolan" (Beethoven) and "Zanetta" (Auber), Miss Nordica contributing two vocal pieces, "Let the bright Seraphim" (Handel)—the trumpet obligato being well played by Mr. W. Ellis—and the Aria "Gli angui d'inferno" (Mozart), in both of which her clear soprano voice was heard to much advantage.

MONDAY AND SATURDAY POPULAR CONCERTS.

As the season advances these entertainments invariably command more and more of public attention, and during the past month St. James's Hall has been filled to overflowing at almost every performance. The first Concert of which we have to take note is that of Saturday, February 26, when a specially attractive programme was provided. There are no more popular works in the repertory than Beethoven's Rasmowski Quartet in C (Op. 59, No. 3) and his Serenade Trio in D (Op. 8), and with these was associated one of Schubert's too seldom heard Sonatas—namely, that in A (Op. 120). Thanks are due to Miss Zimmermann for reviving the work, which, though not so lengthy or elaborate as some of its companions, is fully representative of Schubert's genius. The date of its composition appears to be uncertain, but Nottebohm in his catalogue names 1825 as the probable year. An apology was made on behalf of Mr. Orlando Harley on the ground that he was suffering from hoarseness, but it was not needed, as he gave a very tasteful rendering of Mozart's "Il mio tesoro" and two of Schubert's Lieder.

Musicians and the general public were equally cared for in the scheme of the following Monday, the former by a couple of novelties, and the latter by the revival of Mendelssohn's Ottet, which, by some strange chance, had not been heard for over four years. To say a word in praise of this marvellous example of early developed genius is quite unnecessary, and it will be sufficient to record that the Ottet was received with enthusiasm, and its speedy repetition at once decided upon. The first of the novelties was Chopin's Allegro de Concert in A (Op. 46), which was brought forward by Mr. Max Pauer. It is one of the least individual of the composer's larger pieces, which accounts for its general neglect by pianists. At any rate, however, it served to show the rapid progress Mr. Pauer is making as an executant, more particularly in breadth of style. The student is merging into the artist. By a strange coincidence the other work given for the first time proved equally unrepresentative of its composer's genius. We refer to Spohr's Pianoforte Quintet in C minor (Op. 53), which was written in 1820, specially to display Madame Spohr's ability as a pianist. It therefore consists for the most part of brilliant passages for the keyed instrument much in the Hummel style, and of little musical interest. The other parts, originally for flute, clarinet, bassoon, and horn, and afterwards rearranged for strings, are little better than accompaniments. It was the latter arrangement which was performed on the present occasion. Mr. Joachim gave his favourite violin solos adapted from Schumann, and Miss Hope Glenn was successful in airs by Haydn and F. Ries.

At a very early hour on Saturday morning, the 5th ult., the doors of St. James's Hall were blocked by throngs of people, many of whom had brought supplies of bodily sustenance to enable them to bear the many weary hours of waiting. The scene outside, and afterwards inside, recalled the Liszt and Rubinstein fevers last year. On this occasion, however, it was a lady whom the public desired to honour by their presence and admiration—the most illustrious of living female musicians, the widow of Robert Schumann. Though, of course, interest was concentrated on the playing of Madame Schumann, a fine performance of Schubert's Quartet in D minor elicited great applause, and Miss Liza Lehmann was heartily recalled after her charming rendering of an old Italian air "Sta in tono, mio core." Then

there was a flutter of expectation, and when the great artist was seen ascending the stairs thunders of applause broke forth from all parts of the room. Madame Schumann's solos were unimportant—only No. 1 of her husband's Sketches for pedal piano (Op. 58), and Nos. 2 and 3 of the Romances (Op. 28)—but they served to reveal once more the exquisite singing tone and perfection of phrasing which for so many years placed her at the head of the classical school of pianoforte playing. The audience would not be satisfied until she reasserted herself at the instrument, when she gave No. 4 of the above-named Sketches. Subsequently she joined Mr. Joachim and Mr. Piatti in Beethoven's Trio in B flat (Op. 97), and a finer performance of this, the finest work of its class, has surely never been heard at St. James's Hall or elsewhere.

Scarcely more than formal record is required of the Concert on the following Monday, the programme consisting entirely of familiar works. What could be said that has not been said many times of Beethoven's Quintet in C (Op. 29), or his Piano and Violin Sonata in A (Op. 30, No. 1)! Or of Brahms's Hungarian Dances, as arranged for violin and piano by Mr. Joachim! Or of Bach's Italian Concerto! It is only due to Miss Fanny Davies, however, to compliment her upon her rendering of the last named work. Of course she played the notes correctly, but she also entered into the spirit of the music, making no attempt to modernise Bach, as some pianists do, with the idea, no doubt, of exhibiting their cleverness. Mrs. Henschel, excellent artist as she is, was not at her best in Purcell's delightful air, "Nymphs and Shepherds." She sang it too quickly, thus injuring the antique grace of the melody.

The repetition performance of Mendelssohn's Ottet, referred to above, took place on Saturday, the 12th ult., and the work was again so warmly received that it is not likely to fall out of the repertory for another four years. Another feature of the programme was Brahms's Pianoforte Quartet in A (Op. 26), a much finer work than its companion in G minor (Op. 25), though it is not so often performed, and has not been heard at a Monday Concert for more than eight years. Mr. Max Pauer played Beethoven's familiar Andante in F, and the posthumous Rondo in G (Op. 129), which the composer humorously describes as an expression of anger because of a lost groschen; but the piece itself is written in a very light and lively style, as if he were in what he described as his "unbuttoned" mood. Mr. Santley was in splendid voice, and was recalled twice after Sullivan's "Thou'rt passing hence," and four times after Gounod's "Médjé."

Madame Schumann presented herself to the Monday subscribers on the 14th, and again played three of her husband's pieces, namely the "Aufschwung," "Warum," and "Traumeswirren" from Op. 12. Her rendering of these trifles, which are now almost as popular as Mendelssohn's "Songs without words," doubtless afforded an admirable lesson to hundreds among the audience. Of course there was a demand for more, to which the great artist responded by giving the favourite "Schlummerlied." She afterwards joined Mr. Piatti in Mendelssohn's Sonata in D for piano and violoncello (Op. 58), with what results our readers will readily imagine. Mozart's Quintet in D and Beethoven's Trio in G (Op. 9, No. 1) were included in the programme, and Mr. Orlando Harley won favour in Mozart's "Dalla sua pace" and Mendelssohn's "Spring Song."

The Concert of Saturday, the 19th, may be dismissed with equal brevity. Notwithstanding Rossini's Mass at the Albert Hall and Mr. Joachim at the Crystal Palace, the usual crowd was present, the leading attraction being Madame Schumann in Beethoven's "Moonlight" Sonata. Schubert's favourite Quartet in A minor opened the Concert and Haydn's in D minor (Op. 9, No. 4) closed it. The latter work, which had only been given once before, ten years ago, is very slight and concise in structure, and was probably an early effort in quartet writing. Madame Schumann and Mr. Piatti played Nos. 1, 2, and 4 of Schumann's "Stücke im Volkston" (Op. 102). It is worthy of remark that while these pieces have been given a dozen times, Nos. 3 and 5 of the same set have not been heard once! It is difficult to account for this partiality, as the neglected numbers are fully equal to their favoured companions.

Miss Thudichum introduced two airs by Massenet and one by Brahms.

We fancy the audience on the following Monday would have been glad to hear Madame Schumann in some work of greater interest than three of Scarlatti's "Harpichord Lessons." Without underrating the merit of the old Italian master's works, they need little more than neat and rapid execution in order to render them full justice, and we look for the exercise of higher qualities when Madame Schumann faces the keyboard. Compensation, however, was afforded afterwards by a magnificent performance of her husband's Quartet in E flat (Op. 47), which ranks second in popularity, amongst the master's works, to the incomparable Quintet in the same key. Of Beethoven's Quartet in E minor (Op. 59, No. 3) and Haydn's in G (Op. 17, No. 5) nothing need be said. Mr. Robertson sang with good taste Handel's "Where'er you walk" and Miss Maude White's "To Mary."

A rare treat was afforded those who attended the afternoon Concert of the 26th ult., the last we can notice this month. Schumann's magnificent Fantasia in C (Op. 17) was announced to be played by his widow. So far as we are aware, this work, one of the composer's most beautiful and most original utterances, had not been interpreted before by this great artist at these Concerts, and the performance was certainly in some measure a revelation. There was no storm or stress, even in the vigorous middle movement, of which Rubinstein gives such an astonishing reading, and the difficulties of which very few pianists wholly surmount. Madame Schumann's execution was well nigh faultless, and the tone was rich and grand in the extreme, without noise or coarseness. We could linger, did space permit, over one of the most superb examples of pianoforte-playing amateurs are ever likely to hear. Dr. Villiers Stanford's new Quintet in D minor (Op. 25), which we have noticed in Messrs. Coenen and Wiener's Concerts, was included in this programme. The composer took the piano part, and the work was very favourably received. The vocalist was Miss Kate Flinn, a young soprano, who sang airs by Weber and Widor with great taste.

LONDON SYMPHONY CONCERTS.

THE last three Concerts of Mr. Henschel's first season took place during the month just ended, the dates being respectively the 2nd, 9th, and 16th. As usual, each programme contained features of particular interest, more or less, and we are happy to say that the audiences were among the most numerous of the season. Already there are signs that Mr. Henschel's enterprise is working into the comparatively limited circle of accepted things. At the first of the Concerts now under review, three movements from Mr. F. H. Cowen's pretty Orchestral Suite, "In the Olden Time," were performed under the composer's direction. They comprised the Air, with variations, "Lullaby" and Minuet—the pick of the lot, perhaps, but, anyhow, very graceful and pleasing. Another feature of interest was a Concerto in D, for violoncello and orchestra, by Joseph Haydn. Here both music and performer were new, in the sense of being introduced for the first time. Who hears Haydn's Concertos now? save on a particular occasion when, say, a strange artist appears with an example which he has unearthed. The answer is much easier than that to another query: Why should they not be heard? It seems of little use to go for reasons to the music itself, Haydn being always melodious and masterly, and, may be, the right conclusion is that the concertos, like much else, have been crowded out, and that what we do not know or remember is, for practical purposes, non-existent. The Concerto was introduced by Mr. Julius Klengel, a performer well known in Belgium and Germany, where his repute stands high as that which he undoubtedly is—an executant of marked ability. His rendering of some "Variations Capricieuses" from his own pen set this fact in the strongest light, and made a marked impression. The orchestra played, with its now familiar efficiency, Schumann's Symphony in D minor, and the Overture to the "Mastersingers." Miss Emily Winant, the American contralto, made a "hit" with Liszt's "Kennst du das Land?"

The programme on the 9th contained an English novelty of first-class pretension—namely, a Symphony in C, from

the pen of Mr. Henry Holmes, the well-known and esteemed violinist. This work is dated as far back as 1871—a fact duly laid before the audience, along with an intimation that it had never been performed before. We may draw our own conclusions, and infer either that Mr. Holmes kept his Symphony to himself, or had its public presentation refused by conductors and concert-givers who ought to have known better. Mr. Holmes calls his piece "Boscastle," after the little Cornish seaport where it was written; but we do not find in it any particular suggestion of the romantic scenery and associations which, we must presume, inspired it. True, the song of the thrush appears in an Interlude leading to the *Finale*, but that delightful bird has no special connection with the Cornish coast. Considerations such as these, however, are of minor importance. The real question is whether the Symphony possesses intrinsic value as music. It cannot be called great, since there are indications of lacking inspiration, and of a composer who is overweighted. On the other hand, the Symphony is not a thing lightly to be put aside. It reveals a composer whose high aim is largely warranted by the means at his disposal, and who, given a subject less exacting than in the present case, would be capable of very good symphonic work. Somewhat less elaboration and greater definiteness of expression would, undoubtedly, serve Mr. Holmes well. "Boscastle" was favourably received, and the composer had to bow his acknowledgments from the balcony. The rest of the programme need not long detain us. Mr. Schönberger played Rubinstein's Pianoforte Concerto in D minor in his usual dashing manner, relieved by intervals of grateful calm, and was much applauded; the purely orchestral selections being Wagner's "Dreams" (repeated by desire) and the Hungarian March in Berlioz's "Faust." Mrs. Henschel sang two songs delightfully.

In the closing programme were two *pièces d'occasion*—Weber's "Jubilee" Overture, written to commemorate the Jubilee of a King of Saxony, and Wagner's Kaiser-Marsch. We need not stop to say why these things were chosen, and no reader requires to be told what they are like. There may, however, be a necessity in some cases for the information that the tune which finishes the Overture is that of the Saxon National Anthem. It happens to be the tune of "God save the Queen" also, but when played in the first-named capacity, an English audience is not called upon to stand up. Schubert's great Symphony in C was the principal feature of the Concert, but it may be that a selection from the music of *Lohengrin* in the final act of Wagner's opera won greatest favour, because most delightfully sung by Mr. E. Lloyd.

We must congratulate Mr. Henschel upon the artistic success of his first season, and wish for his second all the popular support requisite to establish the enterprise.

THE BACH CHOIR.

STICKLERS after consistency might ask why an association formed for the purpose of spreading a knowledge of the works of Bach should concern itself with an example of art so essentially modern as Schumann's "Genoveva." Between the sturdy old Leipzig Cantor and the dreamy creator of the imaginary "Davidsbündler" there is indeed a great gulf fixed. But we are not disposed to question the right of a Society calling itself after the name of one great composer, to enlarge the scope of its operations should it think fit. As no one else has thought proper to take up "Genoveva," the Bach Choir deserves hearty thanks for paying a debt long due. That Schumann's one opera would be a success on our stage is highly improbable, nor can it be said that even in concert-room form it is ever likely to be popular with choral Societies; but music frequently so beautiful should not be entirely lost to the world, and after the initiative of the Bach Choir we may at least hope to hear selections from time to time. A full description of the work and of its history appeared in the last number of THE MUSICAL TIMES, so we need not traverse the same ground; but we repeat that whatever may be the demerits of the libretto—and they are many—and whatever may have been Schumann's lack of insight into the needs of stage work, yet as abstract music much of "Genoveva" is exceedingly beautiful and original. The overture, occasionally heard at orchestral

concerts, is a splendid symphonic movement, and nearly the whole of the first act is as fresh as it is masterly. In the second act the heroine has a prayer which only Schumann could have written, and there is also a fine *Finale*, which was omitted in the performance on the 8th ult. The incantation music in the third act is extremely picturesque, though perhaps not dramatic in the strict sense of the term, and the prayer and *Finale* of the last act are equal to anything that has gone before. Indeed, there is very little that is actually weak in the opera, though as a whole it is open to two objections. The first is, that the general character of the music is too lyrical, and the second that the composer overloads his accompaniments, the voices being frequently crushed beneath a mass of orchestration. Even at St. James's Hall, where, of course, the principal vocalists were placed in front of the band, the former could scarcely be heard in places. Truth to say, the soloists as a body were not particularly strong. Miss Pauline Cramer's stage experience of course stood her in good stead, but we cannot say that Miss Friedländer, Mr. B. Davies, Mr. D. Price, and Mr. W. H. Wing rendered full justice to their parts. The general performance, however, was praiseworthy, Dr. Villiers Stanford having obviously taken great pains at rehearsal. In order to impart a popular tone to the Concert, the selections from "Genoveva" were preceded by Beethoven's Violin Concerto, which enjoyed the inestimable advantage of Mr. Joachim as its interpreter. Bach was represented by his fine double chorus, "Now shall the grace," which had been heard on two former occasions.

It may be added that a considerable selection from "Genoveva" was performed, with pianoforte accompaniment, at the Hanover Square Rooms, on June 6th, 1864, for the benefit of the Friend of the Clergy Corporation, by the Amateur Musical Union, a society which devoted itself to the study of high-class music, and which, for many years, gave an annual Concert in aid of some public charity.

MR. AND MRS. HENSCHEL'S VOCAL RECITALS.

AMONG musical entertainments of a quiet and unpretentious character, these Recitals must be numbered with the most enjoyable. We might go further, and describe them as instructive, as by their means the public is made acquainted with a quantity of music of all ages and kinds, which has suffered undeserved neglect, by reason of the caprice or ignorance of concert-givers. A glance at the four programmes of the series, which commenced on February 11 and ended on the 11th ult., reveals the catholicity of Mr. Henschel's artistic spirit. Scarcely a composer of eminence is unrepresented, and many are included whose music has been well nigh forgotten for generations. Among the latter we may note J. W. Franck, Cimarosa, Carissimi, Giovannini, Paisiello, Lotti, Rameau, Marco da Gagliano, and Grétry. To comment *seriatim* on the many interesting items by these composers, as well as on the equally numerous pieces by more celebrated masters, which have suffered like neglect, would occupy too much space. In general terms the Recitals may be described as an educational treat, and the large attendance of the public showed the "artistic pair" (to use Spohr's words respecting himself and his wife) that their efforts were duly appreciated. Soon after Mr. and Mrs. Henschel's return to London next autumn the Recitals will be resumed.

MESSRS. COENEN AND WIENER'S CHAMBER CONCERTS.

OF all forms of music, classical chamber works seem now among the most popular. There is an obvious reason for this: amateurs can perform trios and quartets in the family circle, and by attending Concerts given by skilled professors they obtain valuable lessons at a small cost. In this way it is easy to account for the large audiences at the Princes' Hall on the 2nd and 23rd ult. We need not dwell here on the artistic claims of Messrs. Coenen and Wiener to consideration. Among resident foreign musicians they hold a respected place, the first as a pianist and the second as a violinist, and do excellent work in a comparatively modest way. Their first Concert was rendered interesting by the production of a Quintet in D minor (piano and strings), by Dr. Villiers Stanford. The work had been given previously at one of Mr. Dannreuther's Musical Evenings,

but this was practically its first public performance. We have no hesitation in assigning it a high place among the Cambridge musician's achievements. One great point in its favour is the lucidity of the writing. The themes are frank and straightforward, and though the composer indulges freely in imitation and other contrapuntal devices, he is never vague and obscure. The *Scherzo* and *Finale* are extremely vigorous, and the *Adagio* full of expression. Beethoven's Quartet in E flat (Op. 74) was the only other work of importance at this Concert. There was nothing in the programme of the second Concert to call for more than formal record. The concerted works were Schubert's Quartet in D minor, and Brahms's Pianoforte Quartet in G minor (Op. 25), in the execution of which the Concert-givers were assisted, as at the previous performance, by Messrs. Collins, Hollander, and Whitehouse.

PIANOFORTE RECITALS.

It might have been supposed that the wonderful increase in the study of the violin, especially among lady amateurs, would result in a corresponding diminution in the popularity of the piano, but such is not the case. On the contrary, recitals by professors of the latter instrument are becoming yearly more numerous, and if the player has any reputation he or she never lacks an audience. Many recitals have been given during the past month, but, speaking generally, they have been of minor significance, and a few lines with respect to each will suffice. The lead was taken by Mr. Alfred Napoleon, who appeared at Willis's Rooms on the 7th ult. Here was a solitary instance of a very thin attendance, though the entertainment was announced to be given on behalf of a charity. The cause was manifest: Mr. Napoleon was utterly unknown, and he had not advertised himself. Nor do we think he would be likely to win any great favour among us, pianists of the second rank being so numerous at present. In one respect his playing was admirable. Alike in Beethoven's Sonata in C sharp minor (Moonlight) and F minor (Appassionata), Schumann's Etudes Symphoniques, and a Chopin selection, he was unerringly correct, false notes being conspicuous by their absence. But his style was singularly cold and mechanical, not the least trace of feeling or expression of any kind being observable even in the Chopin excerpts which, of course, suffered especially. To tear a passion to tatters and exaggerate every nuance, as is the custom with some pianists, is reprehensible, but Mr. Napoleon erred in the opposite direction.

Mr. Anton Hartvigson, who gave a Recital at the Princes' Hall, on the 10th ult., is a brother of the well-known executant and teacher, Mr. Fritz Hartvigson. Six composers were included in his scheme, which was headed by Beethoven's Waldstein Sonata. In this masterpiece the performer did not seem at home; mistakes were numerous, and the style generally was rough and unfinished. Afterwards there was an improvement, and there was little fault to find with the rendering of Chopin's Nocturne in F sharp, or the Etude in F, so far as regards digital accuracy. The last-named composer's rarely heard Ballade in F minor (No. 4) was included in the programme, the rest of which consisted of trifles.

The next to challenge public opinion was Mr. Max Pauer, who gave the first of two Recitals at the Princes' Hall, on the 16th ult. Comparisons may be odious, but it is only a matter of justice to Mr. Pauer to say that, as an executant, he is already far superior to either of the pianists mentioned above. We have had occasion elsewhere to note his steady artistic progress, and his efforts on the present occasion served to more than justify our remarks. Perhaps Mr. Pauer was at his best in Handel's Suite in D minor and some of Scarlatti's Harpsichord lessons. These were rendered with irreproachable neatness, and with delightful purity of touch. Beethoven's latest Sonata in C minor (Op. 111) was a more formidable task, and we do not doubt that the performer approached it with all care and reverence. The master's ripest utterances demand something more than perfection of technique for their interpretation, and only artists of experience can possibly enter into their spirit and realise to the full the sublime imaginings of the tone-poet. Judged from the highest standpoint, Mr. Pauer failed, and necessarily failed; but there were pleasant indications here and there that he

possesses the divine fire, though as yet it may be little more than a spark. Included in the programme were some "Celebrated Transcriptions," but they were mercifully placed at the end of the programme, so that there was no occasion to endure them. The second Recital took place on the 30th ult., too late for notice in the present number.

On the 17th ult., Mr. Tobias Matthay gave a Recital at the Princes' Hall, but unlike the other pianists he did not rely wholly on his own resources, songs and duets being contributed by Miss Kate McNeill and Mlle. Agnes Janson. These were much appreciated, but our business is rather with the instrumental portion of the programme, which included pieces by no fewer than nine composers. Mr. Matthay was formerly a student and is now a professor at the Royal Academy of Music, so that he comes before the public with excellent credentials. As an executant he is clever but unequal. Some of his selections were beautifully played while others were rendered in an eccentric and even slipshod manner. In Chopin's familiar Nocturne in D flat, his memory failed him; but immediately afterwards he gave a splendid rendering of the same composer's far more difficult Etude in A minor (Op. 25, No. 11). Judging from the three little pieces from his own pen, which served to play the audience out, Mr. Matthay has considerable talent for composition.

That Mr. Schönberger has won his way into public favour was shown by the large audience which attended his third Recital, in St. James's Hall, on the 25th ult. There is nothing to excite wonder in this; even those who recognise the serious inequalities in the young player's efforts, and who are pained by the coarseness and exaggeration into which he is sometimes betrayed, must admit that his gifts are above the average, and charitably attribute his defects to the effervescence of youth. Eight composers were represented at his third Recital, and some of them by important works. Thus we had Beethoven's Sonata in A (Op. 101), generally considered the earliest in the "third manner," and Schumann's Carnival; also Bach's great organ Prelude and Fugue in A minor, as transcribed by Liszt; and Chopin's Ballade in G minor. Some portions of these, as well as some of the more trifling pieces by Schubert, Rubinstein, Liszt, and Chopin were charmingly played, while at other times Mr. Schönberger's aim seemed to be merely to astonish inartistic listeners rather than to satisfy connoisseurs. The most probable solution of the matter is that his faults are entirely due to inexperience, and we confidently hope that they will gradually disappear, and that he will eventually mature into a consummate artist.

ROYAL COLLEGE OF MUSIC.

THE chief attraction of the Concert of the 3rd ult.—Mendelssohn's famous Octet—was reserved till the end of the programme, when it received a most excellent rendering from the following executants:—Messrs. Sutcliffe, Inwards, S. Blagrove, and Miss Donkersley (violins), Messrs. Kreuz and Bent (violons), Messrs. Squire and A. Blagrove (cellos). Such a work, brimful of freshness, is more likely to have full justice done to it by youthful performers than Brahms's fine Quartet in B flat (Op. 67), with which the Concert opened, though in the latter work Messrs. Sutcliffe, S. Blagrove, Kreuz, and Squire—a very well balanced quadrilateral—were heard to great advantage, the first-named player recalling at every turn the refinement of style, pure tone, and delicacy of expression which have always marked his master, Mr. Henry Holmes. A comparatively novel feature at this Concert was the harp solo—Parish Alvars's "Danse des Fées"—contributed by Mr. Frederick Barker, a young player of the greatest promise, whose efforts met with a most enthusiastic reception. Miss Hallett, the pianoforte soloist of the evening, played Liszt's "Bénédiction de Dieu dans la solitude," with her usual crispness and intelligence, and Miss Elvidge sang Mozart's trying but beautiful scena "Ch'io mi scordi" and "Non temer," with good enunciation and refinement of conception, though vocally overweighted. Miss Roberts and Miss M. Davies also contributed a duet by Bellini.

The forty-sixth of these Concerts—and the last to be held in the West Theatre, Albert Hall—opened with Beethoven's Trio in E flat (Op. 70, No. 2), in which the piano, violin, and cello parts were efficiently sustained by Miss Oldham,

Mr. Bent, and Mr. Squire, and wound up with Brahms's String Quartet in B flat (Op. 67), repeated "by desire," by the four players who had rendered it so excellently the week before. Considerable promise was shown in her interpretation of Chopin's Andante Spianato and Polonaise (Op. 22) by Miss P. Fletcher, a young lady whose style of playing, though rather sketchy and wanting in force, is marked by delicacy and a certain individuality of its own. Mr. S. Blagrove, the useful second violin of the leading College quartet, showed marked improvement in his playing of a "Légende" by Wieniawski. Mr. Houghton's light and agreeable tenor was heard in the air "O meadow clad in early green" ("May Queen"), and here again greater smoothness and more refinement were observable. Miss Nunn and Miss Spring Rice, without proving themselves possessed of any remarkable natural resources, gave evidence of good training—in the matter of enunciation particularly—and of refined conception in two duets "O lovely peace" (Handel), and Schumann's beautiful "Country Song" (Op. 29, No. 1).

Thursday, the 17th ult., was an important date in the annals of these Concerts, for on that day the Concert Hall in the Alexandra House, opened on the previous Monday by the Princess of Wales, was placed, for the first time, at the disposal of the Royal College pupils. What this charming hall lacks in seating power, as compared with the West Theatre of the Albert Hall, it more than makes up in comfort, beauty, and acoustic properties. The latter are, indeed, of quite phenomenal excellence. The new organ, an excellent instrument, was shown off by Miss Philpott, who gave J. S. Bach's Fugue in E flat (St. Ann's) in sound style, while the second number on the programme—a *solostück* for violin, by Kiel—a singularly *ad captandum* composition for so learned a composer—served to reveal in the player, Miss Elieson, a young artist who bids fair some day to rival Signora Teresina Tua on her own ground. Miss Elieson, who has been awarded a scholarship in the recent competition, has every quality for success, and displays already an amount of *aplomb* truly remarkable in so youthful a performer. The chief attractions in the way of concerted music were Schumann's String Quartet in A minor, excellently played by Messrs. Sutcliffe, S. Blagrove, Kreuz, and Squire; and Brahms's Quartet in A, for piano and strings, in which Miss Kellett rendered the unusually difficult pianoforte part of this truly noble work with great vigour and decision. Mr. Squire gave as a solo Boccherini's Sonata in G, arranged by his master, Mr. Howell, besides appearing in a third capacity—that of a composer—his graceful setting of Longfellow's words "Who love would seek," sympathetically sung by his sister, receiving the well-earned honour of an encore. Miss Squire also sang the fine aria from "Cosi fan tutte," "Per pietà, ben mio," in very acceptable style.

"THE GOLDEN LEGEND" IN AMERICA.

THE first performance of Sir Arthur Sullivan's "The Golden Legend" in America took place in Chicago, on the 11th ult., when the work was given by the Apollo Club, in the Music Hall. Much pains had been expended on the preparation of the Cantata, and the result was an excellent rendering of the music. The solos were undertaken by Miss Butler, whose voice was somewhat too light for the music she had to sing; Miss Nielson, who showed great promise; Mr. Mockridge, who sang the tenor part with sweetness, but a lack of power; and Mr. Heinrich, who rendered the part of *Lucifer* with much vigour and artistic taste. The choir sang their part of the work with great vigour and precision, the "Evening Hymn" being the feature of the choral portion. The orchestra was satisfactory, and Mr. William L. Tomlins conducted with his accustomed ability. "The Golden Legend" was preceded by Gounod's Third Mass in E flat. The Society propose to repeat both works during next season.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

THE last Hallé Concert, held on the 1st ult., served only by its perfection and comprehensiveness to intensify the regrets which the frequenters of these Concerts feel in contemplating their final termination, so far as Liverpool is

concerned. They had become such a positive factor in the music of the city, and such an essential feature amongst the performances given at the Philharmonic Hall, that when the next season comes round it will be hard to accustom oneself to the blank.

The appearance of Mr. Joachim in this concluding Concert was warmly greeted by an audience anxious to show their sympathy with the occasion, and his two selections, Viotti's Concerto in A minor and Schumann's "Fantasie," were listened to with that marked attention which indicates the supreme ability of the artist. Comment on such a performance would be superfluous. The purely orchestral work opened with Mozart's Overture to "Idomeneo," and also included Goldmark's Overture "Sakuntala" and Weber's appropriate "Jubilee." The Symphony was Beethoven's No. 8, in F, which was splendidly played, every point of the wonderfully vivacious *Finale* being given out with immense *verve* and effect. The remaining orchestral item was the popular Introduction to the third act of "Lohengrin," which was repeated at the vehement request of the audience. The vocalist at this Concert was Miss Lily Crabtree, an artist with lyrical aspirations; and her selections, Meyerbeer's "Vanne, Vanne," Mendelssohn's "Infelice," and a Waltz "Marinella," by Randegger, gave evidence of a fine voice and execution, which will doubtless be mellowed and perfected by greater experience. The worthy Conductor, Mr. Hallé, was the recipient of a most genuine and well-merited recall at the conclusion of the performance.

One of the most important events of the season has been the performance, on the 15th ult., under the auspices of the Philharmonic Society, of Dr. Stanford's "Three Holy Children." Dr. Stanford himself conducted, the principals being Miss Mary Davies; Mr. Bridson, as the *King*; and Messrs. Piercy, Bantock Pierpoint, and Hilton, as the *Three Hebrew Youths*. These artists were all competent, but the concerted music did not always give thorough satisfaction, mainly attributable to the occasional undue prominence of the band. The feature, however, of the Oratorio, is undoubtedly its choral character, and the effective close to the first part and the massive double chorus at the end are distinguished by fine writing and powerful effects. In this, and their other numbers, the Society's "practicals" earned high praise for the care and intelligence which they displayed, and which would have been enhanced had their knowledge of the work, and consequent confidence in its rendering, been a little more certain. Mr. Best's assistance at the organ was again invaluable, and the Conductor, during the course of the performance, had many indications of the hearty approbation of his audience.

The first performance in public of Dr. W. H. Hunt's "Stabat Mater" is an event which deserves due prominence. The occasion was a sacred Concert given in the New Town Hall, Birkenhead, on the 14th ult., in aid of St. John's Chancel and Organ Fund, and the discriminative but cordial reception given to Dr. Hunt's ambitious work affords a good augury for its future success and popularity. It is superfluous to say that the clever contrapuntal effects, and the, at times, elaborate scoring, are based on true scientific principles, when it is remembered that the work was the test exercise which gained the Doctor his degree; and it is only necessary to quote the melodious tenor air "Quis est homo," the rich workmanship of the chorus "Inflammatu," the unaccompanied quartet "Juxta crucem" and the concluding fugal "Amen" to testify to the ability of the composer. The principals were Miss A. G. Allan, Miss Armstrong, Mr. T. Barlow, and Mr. W. H. Allan; and the chorus, under the conductorship of Dr. Hunt, by their careful singing contributed to an admirable performance. The accompaniments devolved upon Mr. W. A. Roberts and Mr. H. E. Blenkarn at the pianoforte, and Mr. E. Townshend Driffield at the harmonium, and were excellently rendered throughout.

After a lapse of twelve years, Liverpool has had an opportunity of again hearing Spohr's Oratorio "Calvary." The performance was given on the 24th ult., at the Cathedral Church of St. Peter, and was due entirely to the enterprise of the Cathedral organist, Mr. F. H. Burstall, who has, during the last few years, done so much to revive classical church music of this character. In commenting on the rendering of the work, allowance must necessarily be made

for the cramped space and facilities of the Pro-Cathedral; but bearing in mind these drawbacks, the efficiency of the performance was all the more creditable. The chorus, composed practically of the Cathedral choir, had been very thoroughly trained, and were always effective, particularly in the dramatic episodes of the second part; and of the principals, Mr. Edward Grime gained special distinction. Mr. Collins was at the organ, and Mr. Burstall conducted throughout.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

BEFORE referring to the musical events of March, I ought to say a few words about a rather important Concert of the local Festival Choral Society, which fell too late in February for notice in my last. It was noteworthy chiefly as the occasion of the first performance in Birmingham of Verdi's "Requiem," a work which may be said to have come as a revelation upon that large class of music lovers who previously knew the composer only through his lyric or secular works. Since Rossini's "Stabat Mater," with which it has strong affinities, in its essentially dramatic and even impassioned character, its wealth of melody and gorgeous colouring, no service music that has been produced here has so deeply interested and impressed the public, and the early repetition of the "Requiem," therefore, may be safely predicted. Its performance on this occasion, though not absolutely irreproachable, was under many aspects very praiseworthy, and it awoke frequent and enthusiastic applause from a crowded audience. The vocal principals were Mrs. Hutchinson, Miss Damian, Messrs. Edward Lloyd and Foli. The band and chorus, specially reinforced for the occasion, numbered 400 performers. Mr. W. Astley Langston presided at the organ, and Mr. Stockley, as usual, conducted. Among the numbers which most impressed the audience were the thrilling "Dies iræ," the dulcet duet "Recordare," with its exquisite and fanciful instrumentation; the tenor air "Ingemisco," in which Mr. Edward Lloyd won great applause; the pathetic "Lachrimosa," the lovely offertorio "Domine Jesu Christe," the fugal "Sanctus," ushered in by trumpet blasts; the "Agnus Dei" duet, and the final "Liberate me," which latter was the first number written by Verdi, as his contribution to the Composite Requiem originally planned in commemoration of Rossini. Mendelssohn's "Lobgesang," in which the same principals, with the exception of Signor Foli, took part, furnished the second part of the Concert, which may be reckoned altogether one of the most successful the Society has given for some years.

At the annual Invitation Concert of the Birmingham Clef Club, which took place on the 2nd ult., a programme of much musical interest was submitted, including, as usual, several novelties. Among these may be mentioned a new and charmingly written Part-song, by Mr. A. R. Gaul, entitled "The Children"—an *Andante con moto* in G major, changing on the third verse to G minor, which was capitally sung and enthusiastically applauded. Dr. Mackenzie contributed an arrangement of his "Rhapsodie Ecossaise" (No. 1, Op. 21), originally produced at Edinburgh some seven years ago, for pianoforte duet, violins, viola, violoncello, and contra-basso, in which the composer was joined at the pianoforte by Madame Agnes Miller. The lady played Mendelssohn's Fantasia in F sharp minor (Op. 28) in her usual finished style, and Mr. F. Ward, the violinist, delighted his hearers with an expressive rendering of Vieuxtemps's graceful "Rêverie." Dr. Mackenzie's new Part-song "The three merry dwarfs" met with a very cordial reception. The *pièce de résistance* of the Concert was Spohr's Nonetto in E flat (Op. 31), which was very effectively rendered by a group of our principal local professional players; and Mrs. Helen Trust's vocal contributions, including songs in French and German, by Massenet, Gounod, and Grieg, furnished a pleasant relief to the instrumental performances.

The March Concert of the musical section of the Midland Institute, which took place on the 5th ult., was in the nature of a Pianoforte Recital, for which the services of our young and talented townswoman, Miss Fanny Davies, had been secured. Bach's "Italian" Overture and Schumann's Third Sonata in G minor,

The Empire Flag.

April 1, 1887.

A PATRIOTIC SONG FOR FOUR VOICES.

The Words written by STUART REID (Victoria)
and WM. ALEX. BARRETT.

Composed by A. C. MACKENZIE.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 60 & 61, Queen Street (E.C.); also in New York.

Alla marcia, molto marcato.

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO.

**mf*

1. The Em - pire flag shall proudly brave The storms that fill the sky, From
2. From far Aus - tra - lia's sun - ny land The pulse beats warm and strong; On

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mf

1. The Em - pire flag shall proudly brave The storms that fill the sky, From
2. From far Aus - tra - lia's sun - ny land The pulse beats warm and strong; On

mf

1. The Em - pire flag shall proudly brave The storms that fill the sky, From
2. From far Aus - tra - lia's sun - ny land The pulse beats warm and strong; On

* May be sung without accompaniment.

Also published for Solo and Chorus, price 2s. net.

The Musical Times, No. 530.

war's rude shocks, from crest-ed wave, From fac-tion's par-ty cry. In
 Af-ric's shores, Ca-na-dian seas, Is heard the pa-triot song: In

war's rude shocks, from crest-ed wave, From fac-tion's par-ty cry. In
 Af-ric's shores, Ca-na-dian seas, Is heard the pa-triot song: In

war's rude shocks, from crest-ed wave, From fac-tion's par-ty cry. In
 Af-ric's shores, Ca-na-dian seas, Is heard the pa-triot song: In

war's rude shocks, from crest-ed wave, From fac-tion's par-ty cry. In
 Af-ric's shores, Ca-na-dian seas, Is heard the pa-triot song: In

calando. *a tempo.*
f *mf*
 flag shall fly, The mis - tress of the world.) An Eng - lish tongue its praise shall sing, While
 flag we'll bear Thro' field, and fire, and flood.)

calando. *a tempo.*
f *mf*
 flag shall fly, The mis - tress of the world.) An Eng - lish tongue its praise shall sing, While
 flag we'll bear Thro' field, and fire, and flood.)

calando. *a tempo.*
f *mf*
 flag shall fly, The mis - tress of the world.) An Eng - lish tongue its praise shall sing, While
 flag we'll bear, Thro' field, and fire, and flood.)

calando. *a tempo.*
f *mf*
 flag shall fly, The mis - tress of the world.) An Eng - lish tongue its praise shall sing, While
 flag we'll bear Thro' field, and fire, and flood.)

f *calando.* *mf a tempo.*
 3 3

loy - al spi - rits call; Nor Scot, Co - lo - nial, Kelt are we, But Brit - ons one and

loy - al spi - rits call; Nor Scot, Co - lo - nial, Kelt are we, But Brit - ons one and

loy - al spi - rits call; Nor Scot, Co - lo - nial, Kelt are we, But Brit - ons one and

loy - al spi - rits call; Nor Scot, Co - lo - nial, Kelt are we, But Brit - ons one and

f *cresc.*

all, An Eng - lish tongue its praise shall sing, While loy - al spi - rits call; Nor

all, An Eng - lish tongue its praise shall sing, While loy - al spi - rits call; Nor

all, An Eng - lish tongue its praise shall sing, While loy - al spi - rits call; Nor

all, An Eng - lish tongue its praise shall sing, While loy - al spi - rits call; Nor

The first system of the musical score for 'The Empire Flag'. It consists of four vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 4/4 time. They all begin with a forte (ff) dynamic and a half note rest, followed by the lyrics. The piano accompaniment is in the same key and time, starting with a half note G in the right hand and a half note G in the left hand, followed by a series of chords and eighth notes. The lyrics for all parts are: 'all, An Eng - lish tongue its praise shall sing, While loy - al spi - rits call; Nor'.

Scot, Co - lo - nial, Kelt are we, But Brit - ons one and all.

Scot, Co - lo - nial, Kelt are we, But Brit - ons one and all.

Scot, Co - lo - nial, Kelt are we, But Brit - ons one and all.

Scot, Co - lo - nial, Kelt are we, But Brit - ons one and all.

The second system of the musical score. It continues with four vocal staves and a piano accompaniment. The vocal staves end with a double bar line. The piano accompaniment continues with chords and eighth notes, ending with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The lyrics for all parts are: 'Scot, Co - lo - nial, Kelt are we, But Brit - ons one and all.'

3. From flow - ing Gan - ges' sa - cred founts, From is - lands of the main, From
4. From North to South, from East to West, Let hand to hand be given, And

3. From flow - ing Gan - ges' sa - cred founts, From is - lands of the main, From
4. From North to South, from East to West, Let hand to hand be given, And

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3. From flow - ing Gan - ges' sa - cred founts, From is - lands of the main, From
4. From North to South, from East to West, Let hand to hand be given, And

mf

rock - y Zea - land's mist - y mounts, Is heard the fer - vent strain: In
from each loy - al Eng - lish breast This song as - cend to heaven: In

rock - y Zea - land's mist - y mounts, Is heard the fer - vent strain: In
from each loy - al Eng - lish breast This song as - cend to heaven: In

rock - y Zea - land's mist - y mounts, Is heard the fer - vent strain: In
from each loy - al Eng - lish breast This song as - cend to heaven: In

rock - y Zea - land's mist - y mounts, Is heard the fer - vent strain: In
from each loy - al Eng - lish breast This song as - cend to heaven: In

dolce.
p

dolce.
p

dolce.
p

dolce.
p

p

peace or strife, For death or life, The ban - ner proud - ly waves, O'er
 peace or strife, For death or life, While shines the ra - dant sun, We'll

peace or strife, For death or life, The ban - ner proud - ly waves, O'er
 peace or strife, For death or life, While shines the ra - dant sun, We'll

peace or strife, For death or life, The ban - ner proud - ly waves, O'er
 peace or strife, For death or life, While shines the ra - dant sun, We'll

peace or strife, For death or life, The ban - ner proud - ly waves, O'er
 peace or strife, For death or life, While shines the ra - dant sun, We'll

calando. *a tempo.*
 world - wide Brit - ain's hap - py soil, Where free men live, not slaves. } An
 guard each fold of the Em - pire flag, And stand or fall as one. }

calando. *a tempo.*
 world - wide Brit - ain's hap - py soil, Where free men live, not slaves. } An
 guard each fold of the Em - pire flag, And stand or fall as one. }

calando. *a tempo.*
 world - wide Brit - ain's hap - py soil, Where free men live, not slaves. } An
 guard each fold of the Em - pire flag, And stand or fall as one. }

calando. *a tempo.*
 world - wide Brit - ain's hap - py soil, Where free men live, not slaves. } An
 guard each fold of the Em - pire flag, And stand or fall as one. }

f calando. *mf a tempo.*

Eng - lish tongue its praise shall sing, While loy - al spi - rits call; Nor

Eng - lish tongue its praise shall sing, While loy - al spi - rits call; Nor

Eng - lish tongue its praise shall sing, While loy - al spi - rits call; Nor

Eng - lish tongue its praise shall sing, While loy - al spi - rits call; Nor

The first system of the musical score for 'The Empire Flag'. It consists of four vocal staves and a piano accompaniment. The vocal parts are in G major (one sharp) and 4/4 time. The lyrics are 'Eng - lish tongue its praise shall sing, While loy - al spi - rits call; Nor'. The piano accompaniment features a steady bass line and chords in the right hand.

Scot, Co - lo - nial, Kelt are we, But Brit-ons one and all, An

Scot, Co - lo - nial, Kelt are we, But Brit-ons one and all, An

Scot, Co - lo - nial, Kelt are we, But Brit-ons one and all, An

Scot, Co - lo - nial, Kelt are we, But Brit-ons one and all, An

The second system of the musical score. It continues the vocal and piano parts. The lyrics are 'Scot, Co - lo - nial, Kelt are we, But Brit-ons one and all, An'. The piano accompaniment includes triplets in the final measure of the system, marked with a forte (ff) dynamic.

Eng - lish tongue its praise shall sing, While loy - al spi - rits call; Nor

Eng - lish tongue its praise shall sing, While loy - al spi - rits call; Nor

Eng - lish tongue its praise shall sing, While loy - al spi - rits call; Nor

Eng - lish tongue its praise shall sing, While loy - al spi - rits call; Nor

Scot, Co - lo - nial, Kelt are we, But Brit-ons one and all. . . all.

Scot, Co - lo - nial, Kelt are we, But Brit-ons one and all. . . all.

Scot, Co - lo - nial, Kelt are we, But Brit-ons one and all. . . all.

Scot, Co - lo - nial, Kelt are we, But Brit-ons one and all. . . all.

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constituted the first group of selections, and was followed, after a brief interval, by Schubert's Impromptu in B flat, introducing a theme from the Rosamunde music, and Mendelssohn's Capriccio in F sharp minor (Op. 5). Another brief interval was followed by a selection of Chopin's minor compositions, and then came Sterndale Bennett's musical sketch "The Lake," and Graun's fiery Gigue in B flat minor, with which the Concert concluded. Miss Davies was in excellent form, and charmed the audience no less by the grace, fervour, and expressiveness of her playing, than by the unflinching excellence of her technique. The Schubert Impromptu, with its charming variations and brilliant scale passages, created a deep impression, and the vigour and fire infused into the Gigue by Graun provoked loud and long continued applause.

The Carl Rosa Opera Company concluded a three weeks' season at the Grand Theatre, on the night of the 5th, when a crowded audience responded to the perennial attractions of Bizet's "Carmen," with Madame Marie Roze as the fickle and fascinating Gipsy, Mr. Barton McGuckin as the amorous dragoon, José, and Mr. Leslie Crotty as his rival, the Toreador Escamillo. In the course of the short season, no less than four performances were given of Mr. F. Corder's new opera "Nordisa," which is, perhaps, the best testimony that could be rendered to its popular qualities, even under all the local disadvantages of imperfect *mise en scène* and limited mechanical resources. Next to "Carmen," the most popular work in the Carl Rosa repertoire, judged by the attendance here, is "Lohengrin," of which the second performance, with Madame Roze as *Elsa*, drew a larger attendance even than the first. On the other hand, Mozart's once popular "Marriage of Figaro," with Miss Marion Burton as *Cherubino* and Madame Blanche Cole as the *Countess*, met with a very poor reception, and Flotow's light and tuneful opera "Martha," which was given here for the first time by the Carl Rosa Company, with Madame Burns as *Martha* and Miss Marion Burton as *Nancy*, fared no better.

One of the best musical entertainments of the season was that given by Messrs. Harrison, on the 7th ult., as the final Concert of the series. The vocalists on this occasion were Madame Alwina Valleria and Mr. Frederic King, Signor Piatti was the solo violoncellist, and Mr. Charles Hallé the pianist; but the burden of the entertainment devolved upon that gentleman's admirably organised band, which appears to have been lately reinforced in the string department. The feature of the Concert was Schumann's Grand Symphony in C major, which was splendidly played, and excited great interest, the applause being especially hearty after the Beethovenish opening *Allegro* and the delightful *Scherzo* in A minor, with its two trios. Another novelty was a couple of pieces from a recent Suite by Rubinstein, entitled "Bal costumé." In Wagner's "Rienzi" Overture, and that to Weber's "Freischütz," the band also acquitted itself very creditably. Signor Piatti played two movements from the Concerto of Molique in his most finished style, and was even more effective in the solemn prayerful *Largo* from Boccherini's Fifth Sonata, and a fancifully-scored "Bergamasco," or native dance of Bergamo, of his own composition. Mr. Charles Hallé's contributions comprised Liszt's dainty arrangement of the "Spinnerlied," from Wagner's "Flying Dutchman," one of the same master's "Rhapsodies Hongroises," and, in reply to an encore of the latter performance, Chopin's tuneful Valse in D flat major (Op. 64). Madame Alwina Valleria sang a dramatic scene, "The Vigil," by H. J. Edwards, and a new and tastefully-scored vocal Gavotte, by Ardit, which seems likely to rival the popularity of the composer's Waltz "Il bacio." Mr. King was not in his best voice, but he pleased the audience in that tuneful but somewhat hackneyed Ballad from Balfe's "Maid of Artois," "The Light of other days."

Among the minor events of the month may be mentioned the Concert given by the Ladies' Singing Class of the Midland Institute, on the 1st ult., when the ladies were assisted by a goodly contingent of male vocalists, both amateur and professional, and a band. Hofmann's Cantata, "Melusina," the principal item of the evening, was very creditably rendered, under the conductorship of Mr. A. R. Gaul. Miss Lilian Dixon won great applause for her rendering of Beethoven's Violin Romance in G, with

orchestral accompaniment. The same young lady acquitted herself very effectively in De Beriot's First Concerto at a recent Concert of the Birmingham Musical Association. I find I did an involuntary injustice to this last-named organisation in my recent reference to the performance of Coven's "Sleeping Beauty," the credit of which should have been given to the Musical Association, under the conductorship of Mr. G. Halford, not the Musical Society. At the monthly meeting of the Birmingham and Musical Guild, on the 7th ult., Dr. C. Swinnerton Heap was elected President in succession to Mr. A. J. Sutton, and Mr. Charles Lunn read an able paper on "Sensation, Impressions, Ideas." At the first Concert of the newly-formed Aston Musical Association, on the 3rd ult., "The Messiah" was performed, under the conductorship of Mr. Noake.

The Queen's visit has caused some slight disturbance of local musical arrangements this month, and the fourth Concert of the Festival Choral Society, announced for the 24th, had to be postponed till May, owing to the Town Hall being required for the Royal ceremony. On the other hand, the event furnished occasion for a special musical performance by the Town Hall Organist and the members of the Festival Choral Society, to which a few words are due. Among the choral pieces, those which appeared to give most satisfaction were the "Hallelujah," from Beethoven's "Mount of Olives," and Handel's "Let their celestial concerts all unite." During the Royal luncheon the unaccompanied singing of Webbe's "When winds breathe soft" and Mendelssohn's "Morning Prayer" was specially praiseworthy for delicacy, perfect intonation, and light and shade. Mr. Astley Langston's organ selection comprised Offertoire by Batiste and Wely and Smart's "Festive March."

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

OUR Concert season is now rapidly closing, although we expect to enjoy throughout the summer a great deal of music in connection with the Jubilee Exhibition, for which most active exertions are being made. At the opening—May 3rd—Mr. Hallé's choir and orchestra will supply the music; and, in addition to a special band organised by Mr. de Jong, numerous military bands will be heard afterwards from time to time. Probably choral performances also will be vouchsafed, but no announcement has yet been officially made. A large organ is being erected by Messrs. Bishop and Son, that should afford Mr. Pyne and other eminent performers ample means of display. Forty-seven speaking stops, with the most complete mechanical arrangements, and with a contrivance for instantaneously changing the apparent pitch, should render the instrument equal to all demands. At least one new work by a native composer is secured for the festival day, when the Prince of Wales is to be present; but regret is felt that the most eminent of our national musicians will not contribute, and that others entitled to a hearing have not been invited to do honour to the occasion.

Turning to the doings of the past month, I should mention that after a very excellent programme on the 3rd ult.—including Beethoven's Symphony in B flat, solos by Mr. Joachim, and the first appearance here of Miss Lily Crabtree—Mr. Hallé closed his regular series of Concerts with "The Golden Legend." A very crowded audience assembled to hear a work so highly commended, and although the performance certainly did not rival that at Leeds, great delight was testified that Sir Arthur Sullivan should have produced so classic, poetic, and tuneful a work, and have revived the hopes of those who persistently look to him as the foremost champion of English music. In the latter part of the programme a very serious and quaint German "Dialogue" of the sixteenth century, by A. Becker, produced a striking impression. The choral responses, in very full harmony, to the questions asked by the soloists, were rendered very impressively; and upon those present, who, that morning, had stood by the grave-side of Mr. E. Hecht (to whose sudden and lamented death reference is elsewhere made), had a great effect. Before "The Golden Legend" the "Dead March" was eloquently played.

For the first time Mr. Hallé has given a "benefit" Concert at the close of his regular course of performances.

Whether his subscribers have had enough of Berlioz's "Faust," given for the eleventh time, or from whatever cause, the audience was not so numerous as might have been expected.

Several other "benefit" Concerts have been given of late: Mr. De Jong's on the last Saturday in February, and Mr. G. W. Lane's on Saturday, the 12th ult. At the latter, "Acis and Galatea" was given, perhaps rather too boldly with a young choir; although, evidently, a large assembly of friends thought differently.

At the Concert Hall, on the 22nd ult., the orchestral programme, including Beethoven's Symphony in D, was very well rendered. Mr. Lloyd was in good voice, and a young cellist, Mr. Fuchs, made a favourable impression. A very pleasant Chamber Concert was given on the 8th ult., with Messrs. Hallé, Strauss, Risegari, Bernhardt, and Piatti. Cherubini's String Quartet in E flat, Beethoven's Sonata in A (Op. 69), for piano and cello, and Haydn's String Quartet in C (Op. 33, No. 3), were included.

Mr. Risegari finished his own series of Chamber Concerts on the 5th ult., to a much larger audience than used to reward his efforts. The change of evenings evidently has been beneficial, and there now is, happily, every prospect of these admirable performances enjoying their fair share of popular favour.

Most of our choral bodies have finished their work. The Athenæum Musical Society gave its third Concert on the 7th ult., the room being crowded as usual. Many of our young and promising vocalists make their *début* under the auspices of this Society, and the Concerts are watched with great interest.

Mr. Carl Rosa's opera season of a month has been most successful. On almost every occasion the Theatre Royal has been completely filled. Mr. F. Corder's "Nordis" has been given as many as four times a week, and has proved most attractive. Other novelties have, perhaps, been too sparingly given; but probably the exigencies of the management have ruled this. The band has been enlarged, and is now as complete as could reasonably be looked for in a travelling party. Altogether, Mr. Rosa must have been more than satisfied with the reception of his efforts and the reward of his enterprise.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THE month has been one of the most interesting and profitable that Yorkshire musicians probably ever experienced. Bradford has witnessed a never-to-be-forgotten performance of Berlioz's "Messe des Morts"; in Huddersfield a hearing has been given to a very remarkable work, by one of the foremost English musicians; and Leeds, Bradford, and Halifax have been favoured with the presence of Joachim and other great executants, whose visits are so rare as to justify a great amount of local excitement.

The production of Berlioz's great Mass, on the 4th ult., attracted more attention on the part of musicians than probably any other single performance ever given in the West Riding. It is scarcely needful to account for this all-absorbing interest. The work had never previously been given in the provinces, and Mr. August Manns, to whom the credit of its first production in England belongs, had alone brought it to a hearing at the Crystal Palace and in Glasgow. The honour of the Bradford enterprise is due to Mr. W. B. Sewell, whose energy and perseverance, under discouraging circumstances, have been more than once noted in these columns. In attempting the performance at Bradford, he set himself an immense task, and risked no slight monetary consideration. His courage, however, was rewarded in complete artistic success, and by fair pecuniary results. The elaborate injunctions of the composer as to the resources to be employed were not quite followed out to the letter, but the only reduction of any moment was in the number of violins employed. The entire force consisted of 150 instrumentalists and 200 vocalists, who were divided strictly in the proportions prescribed by Berlioz. The rendering of the work was eminently satisfactory. The technicalities with which it bristles were overcome with apparent ease by the band, and certainly without any notable slips. The voices were most taxed, the demands made by the

composer upon the vocal forces being extremely severe. Occasionally the voices were overpowered by the tremendous outpouring of sound from the instruments, as in the "Rex tremende," and once or twice there was a notable want of refinement where it was needed to secure the precise effect. The forces were kept well in hand by Mr. Sewell, to whom, at the close of the performance, a laurel wreath was handed, amid much cheering, on behalf of band and chorus. The orchestra afterwards entertained Mr. Sewell at supper, at which were present representatives of all the local musical societies, and, in responding to the toast of his health, the young Conductor intimated that he proposed to produce some equally important works by English composers, and deplored past neglect of English art.

The increased attention which is being manifested in the direction of native compositions forms one of the most notable features of the work accomplished in this part of the country during the season now drawing to a close. In most of our large towns many English works have been given by the leading societies with much success. Among other organisations which have taken up the cause of native art, is the Huddersfield Choral Society, which distinguished itself by the production of Mr. Prout's Cantata "Hereward," on the 11th ult., the occasion being their third Concert of the season. Although it first came before the public in 1879, the work has seldom been heard in the provinces, and, considering that it is somewhat exacting in technical requirements, the Huddersfield organisation is entitled to not a little credit for giving it a hearing. That the Choral Society have both resources and skill is well known, and the Cantata was in safe hands. Mr. Prout's treatment of the attractive story gained him many fresh admirers, especially among those who are ever ready to appreciate anything so truly English. The choir made good use of its opportunities in the quaint "Salve Regina," the charming pastoral "Bright is the day," "Mourn, Anglia, mourn," and the double chorus "Hail, Saxons, hail." The richly coloured orchestral score played a very important part in the general effect. The instrumental introduction, in which the two leading themes, the Hereward or War motive, and the Torfrida or Love motive, have much prominence, was given with precision, clearness, and purity of tone, which were equally well sustained in subsequent numbers for the orchestra. Miss Annie Marriott made the most of the splendid solo music allotted to *Torfrida*, and Miss Clara Leighton and Miss Wilkinson were both satisfactory in the work which they undertook as exponents of smaller parts. The music written for the part of *Hereward* was rendered by Mr. Holberry Hagyard, whose best effort was in the grand scena "Ah! restless is the peace." Mr. Brereton, in essaying the difficult parts of *Herluin* the priest, and *William*, acquitted himself admirably. The Conductor was Mr. John North, whose abilities were fully equal to the occasion.

Mr. Joachim has appeared at four Concerts in the West Riding during the month, being accompanied at three of these by Mr. Piatti. At the concluding Bradford Subscription Concert, given on the 11th ult., Mr. Joachim was the solo executant, and with the assistance of Mr. Hallé's band, gave Viotti's Concerto in A minor, the one alone, perhaps, of the many works written by that representative of the classical Italian school which keeps his name before the public. The other violin solo of the evening was a Romance in A, by Max Bruch. At the same Concert the band gave three Overtures, namely, Cherubini's "Lodoiska," Mendelssohn's "Marriage of Camacho," and Weber's "Jubilee," together with a selection from Moszkowski's Orchestral Suite in F. But the chief orchestral item of the evening was Schumann's Grand Symphony in B flat, which was in every respect a rare treat. Miss Emily Winant was the vocalist, and made an excellent impression in selections from Handel, Weber, Saint-Saëns, and Ponchielli. At the Huddersfield Subscription Concert, on the 15th ult., Mr. Joachim, Mr. Piatti, and Miss Fanny Davies gave Schumann's Trio in D minor and Beethoven's Trio in G major. The violinist selected for his solos works by Tartini and Bach. Mr. Piatti and Miss Davies also gave delightful solo performances. The Huddersfield programme was repeated at Halifax, on the 17th ult., on the occasion of the last of Mr. Sykes's Subscription Concerts.

At the closing Concert of Mr. Ford's season, which took place on the 16th ult., Mr. Joachim, Mr. Piatti, and Miss Fanny Davies had the assistance of Mr. Eckener and Mr. Gibson in the rendering of several interesting items. To musicians the programme was full of attractive things, including, as it did, Beethoven's Trio in B flat, Schumann's Piano Concerto in G minor, Rubinstein's Sonata for piano and violoncello, in D, and Schubert's String Quartet in D minor. In addition to these there were solos by the leading executants, Mr. Joachim's piece being the Romance from his own Hungarian Concerto, and three Hungarian Dances. The vocalist was Miss Bertha Moore, whose songs were well received.

A Concert was given by Mr. Pohlmann, of Halifax, at the Albert Hall, Leeds, on the 10th ult., in aid of the Royal National Lifeboat Institution, on which occasion Mr. Alfred F. Christensen's new Cantata, "The Discontented Maidens," was produced. The work, composed solely for ladies' voices, is based upon the incident of four "maidens," of different social positions, being discontented with their respective lots in life, and exchanging places, the Cantata ending with their return to their former duties and associations. The music is exceedingly bright and melodious, and was received with warm applause. The principal parts were ably sustained by Miss Julie Schow-Rosing, Miss Emilie Norton, Miss Marie Lummert, and Miss Marianne Tomlinson. The pianoforte accompaniment was played by Mr. W. Booth, and Mr. Alfred Benton presided at the harmonium. The second part of the Concert was miscellaneous.

MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

THERE is very little to chronicle during the past month, the Lenten season having so far been marked by a more than ordinary abstinence from Concerts of all sorts. It is also much to be regretted that the special services which used once to be held in our Cathedral, with a large voluntary choir, and occasional orchestral accompaniment, when works of magnitude were worthily rendered, no longer have a place in the scheme of the authorities. It is true that there are services held there on one evening in the week, when anthems of greater length and importance than usual are given; but there is no addition to the ordinary forces, and it seems that the position of taking the lead in the musical services of the city thus vacated by the mother church is being taken up by the Church of St. Mary Redcliffe, where sacred works are not infrequently given with large choir and full orchestra.

A very creditable performance of Barnett's "Ancient Mariner" was given by the Bristol Musical Association, at the Colston Hall, on the 12th ult. This work has frequently been given in Bristol under various auspices, and always proves very popular. It was not the first time of its performance by this Society, and many of the choruses showed a marked advance upon the last time of its production, though some were very unsteady, notably "The upper air burst into life," where the start was unsatisfactory, but the organ finally seemed to pull both band and chorus together. The work of all the performers was hearty and energetic throughout, and Mr. Gordon, the Conductor, had evidently bestowed pains upon the preparation of the Concert. The solos were intrusted to Miss Adeline Paget, Miss Annie Chester, Mr. E. T. Morgan, and Mr. W. Lees, who were all fairly successful in their efforts. The leader was Mr. F. Gardner; organist, Mr. George Riseley; and harp obligato, Mr. French Davis. The second part of the programme was miscellaneous.

At St. Thomas's Church, Salisbury, on the 17th ult., a special orchestral service was held, when Part II. of Farmer's Oratorio "Christ and His Soldiers" was excellently rendered by a large choir, accompanied by a full band and organ. The solo vocalists were Mrs. Sly and Master W. Aylward, sopranos; Mr. J. A. Pitman, alto (of Salisbury Cathedral); Mr. Morton and Rev. J. W. Barrow, tenors; and Messrs. Crook and Perry, basses. Mr. South (Organist of the Cathedral) presided at the organ, and Mr. Augustus Aylward (the Organist of the Church) conducted. There was a large congregation, who listened most attentively to the service. The Vicar, the Rev. H. G. Rogers, gave an excellent address on Oratorio music in our churches.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

SINCE the beginning of the year, Oxford has been fully supplied with musical performances, and it will only be possible to take a very brief survey of the occurrences of interest that have taken place since my last letter. The lately formed Oxford City Male Voice Union first challenges attention. This Society made its public *début* on January 7, and was fortunate enough to get the loan of the hall of Balliol College for the occasion. The members mustered some fifty strong, and created a most favourable impression, many of the pieces being sung with an attention to light and shade that reflected the greatest possible credit on the Conductor, Mr. H. B. Wilsdon. About a month later (February 14), another good Concert of music for men's voices was given in the same hall by a number of selected voices from the Collegiate Choirs, conducted by Mr. John Farmer. The special attraction was Brahms's Op. 47, but the programme and singing were excellent throughout.

The University Musical Union gave an invitation Concert, in the hall of Keble College, on February 22, at which the performers were Messrs. G. H. Betjemann, L. R. Hann, H. Channell, A. Pezze, and G. R. Betjemann, who gave a remarkably fine performance of Schumann's Pianoforte Quintet in E flat, the best, indeed, that we can remember to have heard in Oxford. The other features of interest in the Concert were Grieg's Sonata in G (Op. 13), for pianoforte and violin, excellently rendered by the Messrs. Betjemann, and a vocal quartet composed for the Society by Dr. Roberts, of Magdalen College. The audience were treated to analytical programmes, a luxury uncommon here.

Two days later the University Glee and Madrigal Society gave a Concert in the Sheldonian Theatre, under the direction of Dr. Roberts, and again exhibited the beautiful quality of tone and accuracy of style for which they have justly established a reputation. The best things in the programme were Monteverde's "Thine am I, dearest," and two songs contributed by Mr. Ferguson, the new Academical Clerk at Magdalen College. Orlando Lassus's "Matona, lovely maiden," also received much applause, and the whole Concert was thoroughly good and interesting.

Sir Frederick Ouseley lectured on the 1st ult., taking for his subject "Stage music in England from 1660 to 1710." The illustrations consisted of a chorus by Dr. Blow and excerpts from Purcell's operas, but require no special notice. The next day (2nd ult.) the Sheldonian Theatre was filled to its utmost capacity by an overflowing audience anxious to hear a new Oratorio called "Hezekiah," composed as an Exercise for the degree of Doctor of Music by Mr. Dodds, the Organist of Queen's College. Taking into account the difficulties that beset conductors on such occasions, the performance was remarkably good. In the elaborate numbers the composer showed great command of contrapuntal resource, while an unaccompanied Quartet, "Turn thee again," and the setting of a "Litany" by Mr. Swinburne, introduced into the libretto, indicated the possession of musical feeling as well as learning. Some of the orchestral effects were also admirable.

On the 3rd ult. the Philharmonic Society gave "Elijah," in the Sheldonian Theatre. Amongst the soloists were Miss Anna Williams and Mr. Santley. Unless it be to remark that the choruses went well, and that Mr. Santley was in remarkably fine voice, it seems unnecessary to do more than chronicle the performance of such familiar music by such well-known artists.

The most notable musical event of the term took place on the 9th ult., when the Musical Club engaged Mr. Joachim for a Concert in the Sheldonian Theatre. The great violinist had not been heard in Oxford for many years, and much interest was excited by his re-appearance. That the audience were not disappointed goes without saying. The soli selected were Bach's Chaconne in E minor, a Recitative and Adagio by Spohr, and two Hungarian Dances (Brahms-Joachim). The Pianoforte Quartet in G minor (Op. 25), by Brahms, with which the Concert opened, once more proved what an excellent pianist we have amongst us in the person of Mr. Franklin Harvey. Altogether the Concert was eminently successful, and the proceeds must have left—what is very rare in Oxford—a

large surplus to be devoted to the benefit of the institution that organised the performance.

On the 11th ult. Bach's "Matthew Passion" was sung in the Cathedral. Though the rendering of the music did not come up to the standard of the extraordinarily fine performance given many years ago under Dr. Corfe's direction, it was nevertheless very creditable, and a special word of praise is due to the singers who took the difficult tenor part. Many of the Recitatives had to be so much altered, that we doubt whether the composer would have known them, but this circumstance, though to be deplored, was probably inevitable in the want of a tenor voice of the exceptional height required. What to omit is always a debatable point, and the absence of some of the most beautiful and familiar numbers was doubtless unavoidable. The work was repeated on the 18th ult.

MUSIC IN GLASGOW AND WEST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

THE Concert season in this district is quickly drawing to a close, and the chief musical interest is the giving and attending "demonstrations" on the part of the numerous church and other associations by whom the art is specially cultivated. That, in the case of musical societies connected with churches, the general character of the worship is being raised by their means, there can be no doubt whatever. The contrast between the present time and, say, twenty-five years ago, when I first knew Glasgow, is indeed very marked. Then there was either absolute indifference or ignorance on the one hand, or rough undisciplined vigour on the other; now there is knowledge, skill, and refinement all applied to the best use to which the musical art can be put—the worship of the Sanctuary. With these few preliminary remarks I proceed to give, in chronological order, as usual, a record of our musical doings since my last report. After a blank interval of a fortnight or three weeks, following the close of the Choral Union series of Concerts, came first in order a Concert by the Hillhead Ladies' Choir, on the 14th ult., in the St. Andrew's Berkeley Hall, the occasion being, strictly speaking, their annual *Conversazione*. The principal item in the programme was Roedel's "Westward Ho!" The choir is chiefly connected with one of the West End Churches, and was originally formed to assist in the Children's Afternoon Service of Praise, in which, of course, it still, in portion at least, takes part. Mr. G. Richmond fills the post of Conductor to the Society.

A Concert was given by the Albert Select Choir, on the 15th ult., in the Waterloo Rooms, at which a number of part-songs and glees were rendered with excellent taste and effect, the choir, which numbers thirty, aiming at a special interpretation of such music. Mr. John Lillie conducted, and there was an encouraging attendance on the part of the public.

A performance of Haydn's Oratorio "The Creation" was given by the choir of Pollok Street United Presbyterian Church, on the 15th ult. The choir was somewhat augmented for the present occasion, and the rendering of the work vocally was generally excellent. Unfortunately, there was only an accompaniment of piano and harmonium, and therefore much of the instrumental effect and support was wanting, these instruments being, however, played with skill by Mr. Hall and Mr. Hopper. The solos were sung by Mrs. Taggart and Messrs. Riddell and Wallace. Mr. Jonathan Howell, choirmaster, conducted. The church was crowded.

The same Oratorio was performed, on the 18th ult., by the Kilmacolm Musical Association, under the direction of Mr. W. Paterson Cross, of Greenock. The Concert was given in the United Presbyterian Church. The soloists were Mrs. Smith, Mr. W. Mackinnon, and Mr. T. Greenlees. The accompaniments were played by a small orchestra of strings, aided by a harmonium. The performance altogether was one of considerable excellence.

On the 16th ult. a Concert was given by the Glasgow Temperance Choral Society, in the Waterloo Rooms. W. M. Hutcheson's Cantata "Elaine" occupied the first part of the programme, and several part-songs and vocal solos followed. The Cantata, which was heard here for the first time, is tuneful, but superficial, and it cannot be said to have left any great impression, although presented with ability and care. Miss Gretchen Johnston, Miss J. N.

Maclachlan, and Mr. William Young took respectively the soprano, contralto, and bass parts. The chorus numbered about 100 voices. Mr. W. H. Murray conducted.

A performance was given of William Hume's Cantata "Blind Bartimeus," by the choir of Langside Established Church, on the 17th ult., under the direction of Miss Kinghorn, who presided at the organ. Every justice was done to the new work, which it may be mentioned has been well taken up in Glasgow, this being its third or fourth performance here, with several others to follow, this season. It is becoming customary here to give services of praise on Sunday evenings, and on the Sunday night following the above Concert portions of the Cantata were repeated in the same church, in illustration of a Lecture on the subject of the Miracle, by the pastor of the congregation.

The Glasgow Select Choir gave its concluding Concert for the season in St. Andrew's Hall, on Saturday evening, the 19th ult. The programme was much of the usual cast, a quartet and chorus from Schumann's "Faust," "A noble ray," and a trio and chorus by the late Dr. Park of St. Andrew's, "A May song," with a Gaelic song and chorus, "Speed, bonnie boat," being perhaps the principal novelties. The singing of the choir was marked by the same excellences which have given them distinction here and elsewhere. In addition to the vocal music there were one or two chamber pieces by Mr. W. H. Cole's string quartet party, and two solos on the organ by Dr. A. L. Peace.

In Kinning Park Free Church, on the 22nd ult., the Musical Association gave a Concert of sacred and secular selections, all of a superior class, Mr. J. Hannay conducting. A Concert of Gaelic music, chiefly in part-song form, and in the original language, was given by the Gaelic Choir of St. Columba Established Church, in the Waterloo Rooms, on the same evening.

Miss Fanny Davies gave a Pianoforte Recital on Monday evening, the 21st ult., in the Queen's Rooms.

The Glasgow Corporation Saturday Afternoon Musical Recitals are maintained with considerable enterprise, and are excellently attended as a rule. On the 19th ult. the Dumbarton Choral Union, under the conductorship of Mr. James Mitchell, appeared and sang selections from "The Creation," to organ accompaniment by Mr. T. Berry; also some effective part-songs.

The third of Mr. W. H. Cole's Chamber Concerts took place on the 24th ult., in the St. Andrew's Berkeley Hall, and was well attended. The Rutherglen Choral Union, which is under the honorary conductorship of Mr. W. Macintyre, gave an excellent rendering of Cowen's "Rose Maiden," on the 25th ult., in the Burgh Hall.

MUSIC IN SOUTH WALES.

(FROM OUR OWN CORRESPONDENT.)

VERY little of note has to be recorded for the month of March. Here and there Concerts have been held, but those of a high order were few and far between. Dodd's Saturday Concerts, at Cardiff, have been continued as before. The character of the performances generally speaking was kept at popular level, although the programmes were, perhaps, judiciously varied. The Concerts have not only been an acquisition to the new Park Hall, but a feature which has been a source of attraction to many of the local residents. On the 12th ult., there was a "humorous night," on which occasion Mr. A. G. Pritchard was the chief contributor to the mirth of the audience. The other vocalists were Miss Polly Jenkins, Mr. J. H. Zinck, and Mr. Dodd, who gave a typical song from the Tyneside (by Joe Wilson). Selections were played by the town band. On the 19th ult. the Concert organised by Mr. Dodd was very successful. The audience gave an enthusiastic reception to the violinist, Mr. Carrington, who responded to several encores. The vocalists were Miss S. C. Morris, Miss Florence Hassell, "Eos Wenallt," and Mr. W. H. Williams. It is proposed to conclude the season with a "special night" on the 16th inst.

"Come with torches" (Mendelssohn) is evidently becoming more and more popular as a test piece. It was heard to great advantage at the Crystal Palace fourteen years ago, when the Welsh Choir were "led to victory" by "Caradog." It will be heard, doubtless to advantage, in

London subject June, and at Cardiff connect At Bridg conduct competi and M At las a manife for som Paul," "Caradog the rend 20th inst this Chre peted s claims have Union measur old self, but ma choir. were an great c Conduct materia The "Judas the 23rd was led M. J. M Eos Mo The orpanist to the The a great chorist as well become time a having Hanley They I will no With Dowla hold Saxo leading count On Aberd an illu nised At a conter Merth piece Th music beyon Opera or Op begu direc Kape opera conce has l Orch stein Brooc entin

London again this year. I may also add that it is the subject for the chief choral competitions at Bridgend in June, and at Cardiff about the same time. The prize offered at Cardiff is £40. Here the Eisteddfod will be held in connection with the proposed National Institute of Wales. At Bridgend the prize will be £70 and a gold medal to the conductor, also £2 2s. to every unsuccessful conductor in the competition. Adjudicators: Mr. E. H. Turpin, London; and Mr. D. Jenkins, Aberystwith.

At last the South Wales Choral Union proposes giving a manifest token of its existence. The various sections have for some time past been practising Mendelssohn's "St. Paul," and the united choir of 500 voices, under "Caradog," and assisted by some leading artists, will essay the rendering of the work at the Cardiff Park Hall, on the 20th inst. It may be stated, by way of explanation, that this Choral Union is a revival of the old Union which competed so successfully for Crystal Palace honours. It claims to have been established in 1873, but its operations have not continued unbroken. For some years the Union was not heard of, and it is only lately that measures have been taken to revive the semblance of its old self. "Caradog" is still able to assume the leadership, but many new vocalists will naturally be found in the choir. The Merthyr section, I hear, has retired. They were anxious, it appears, that the Union should have some great competition object in prospect, but I suppose the Conductor wants to "feel his way" first of all with his new material.

The performances by the Ebbw Vale Choral Society of "Judas Maccabæus," at the Market Hall, Ebbw Vale, on the 23rd ult., were well attended by the public. The choir was led by Mr. John Williams, and the artists were Miss M. J. Morewood (soprano), Miss S. Morewood (contralto), Eos Morlais (tenor), and Dr. Parry, Musical College (bass). The orchestra was furnished from Merthyr, and the accompanist was Mr. J. W. Wall. The proceeds will be devoted to the Restoration Fund of Libanus Chapel.

The forthcoming Eisteddfod at Pontypool is engrossing a great deal of attention in choral circles. The Dowlais chorists are preparing themselves for this occasion, as well as for the National Eisteddfod at London, which becomes very interesting as a topic of conversation as the time approaches for the great event. The prospect of having to compete with Metropolitan, Nottingham, and Hanley choirs is stimulating Welshmen to renewed efforts. They feel that a "day of reckoning" is coming in which it will not look well if they permit themselves to be beaten. With such choirs as those of Penrhyn (North Wales), Dowlais, and Llanelly, surely Wales may be expected to hold her own against all comers even in the city of the Saxons. A Swansea Choir is also in training for the leading choral competition, and Eisteddfod-goers may count upon a keen contest for musical honours in August.

On the 22nd ult., Mr. Rees Evans, Conductor of the Aberdare Choral Union, was presented by his friends with an illuminated address, in which his services were recognised in an appreciative manner.

At Aberdare, on the 11th inst., there will be a brass band contest, for prizes of £8, £4, and £2. Mr. J. C. Bowden, Merthyr, has been appointed adjudicator, and the test piece will consist of a selection of Welsh airs.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, March 13.

THE last month has been so crowded with interesting musical occurrences that it will be impossible to look beyond the metropolis in this retrospect. The German Opera has come to an end; the season of English Opera, or Opera in English, by the National Opera Company, has begun; Herr Anton Seidl has been called from the musical directorship of the Metropolitan Institution to the post of Kapellmeister at the Court Opera at Berlin; Berlioz's opera "The Trojans in Carthage," has been given in concert form for the first time in America; "Ruddigore" has been introduced to our public; the Boston Symphony Orchestra has given two Concerts in New York; Rubinstein's "Paradise Lost" has been performed by the Brooklyn Philharmonic Society, for the first time in its entirety in the United States; and the same composer's

"Nero" has been got ready for performance by the National Opera Company.

This, then, is the budget which I am called on to discuss with appropriate brevity. The German Opera closed its doors on February 26, after a season of fifteen weeks, in which the degree of success—artistic as well as financial—attained was greater than ever before. Sixty-one representations of fourteen operas were given, and of the sixty-one representations thirty-one were devoted to Wagner. The receipts from the public (exclusive of the assessment on the stockholders for the use of their boxes) were about 200,000 dollars. The assessment swells the receipts to about 380,000 dollars, which is about 75,000 dollars more than came in during the season 1885-86. The names of the operas, the order in which they were produced, and their relative popularity, can be learned from the following table, from which occupants of stockholders' boxes are excluded:—

Opera.	Date of first performance.	Times given.	Average attendance.
Queen of Sheba..	.. November 8	4	2,479
Die Walküre ..	.. November 10	3	2,465
Aida ..	.. November 12	4	2,212
Prophet ..	.. November 17	5	2,747
Golden Cross and Ballet	.. November 19	4	2,087
Tannhäuser ..	.. November 26	6	2,795
Tristan und Isolde	.. December 1	8	2,783
Faust ..	.. December 8	3	2,395
Lohengrin ..	.. December 15	4	2,822
Merlin ..	.. January 3 ..	5	2,460
Fidelio ..	.. January 14 ..	3	2,879
Meistersinger ..	.. January 21 ..	5	2,560
Rienzi ..	.. January 31 ..	5	2,600
Masaniello ..	.. February 16	2	2,822

I leave it to the reader to draw what lessons he can from such a showing. Some of the most striking features of the season were discussed from time to time in this place, such as the extraordinary success of "Tristan" and "Fidelio," after they had been put upon the list in deference to the requests of Herr Seidl, the artists, and the critics, the majority of whom have a Wagnerian bent, and have enjoyed the pleasure during the whole season of leading the public along the paths which were mutually delightful. One significant fact, however, remains to be mentioned. It is this: The Wagnerian tide ran so strongly all the season as to disarrange all the plans of the manager. "Tristan und Isolde" and "Tannhäuser," which cost the least to put on the stage, brought in the most money. "Aida," on the *mise en scène* of which the management expended no less than £6,000, was a flat failure, partly because of the inability of the tenor engaged for the *title rôle*, Herr Zobel (who was not permitted to sing after the opera was withdrawn, and cost the institution 2,000 dollars a night, he receiving 8,000 dollars for the season's work), and partly because of the indifference of the public to the opera. The management also made a disastrous experiment with ballet. Last summer Director Stanton bought two ballets in Germany, "Vienna Waltzes" and Hellmesberger's "Fata Morgana." The stockholders were much interested in this form of entertainment, and evidently thought the public would be as well. But the public cared nothing about the *tableaux* and the dancing, and Mr. Stanton wisely withdrew the "Vienna Waltzes" after four trials, and did not take the trouble to mount the "Fata Morgana." In place of these additional performances of "Tristan und Isolde" were given.

The popular enthusiasm over the German season was so great that Herr Seidl's Concerts were turned into Oratorios for him. The news that he had accepted a call to Berlin caused great disappointment, and was looked upon for a while in the light of a rebuke to the management of the Metropolitan Opera House in not securing him betimes. The desire to have him back at all hazards is so great, that though there has been some telegraphic correspondence with Herr Mottl and Herr Sucher of Hamburg, no definite plan has been made, the Directors still hoping that Herr Seidl, who is now in Berlin, will find the new post not altogether to his liking, and will yet be persuaded to return. As to the plans of the establishment for next season I can do no better than to quote a few words from an authorised statement by Director Stanton:—

"The public's appetite, in this instance at least, is decidedly growing by what it feeds on, and until there is a change in the public's taste German opera will be continued year after year at the Metropolitan Opera House. Next season it is proposed to bring out the third and fourth parts of the "Nibelungen Ring," and possibly Weber's "Eury-anthe," as well as one of Gluck's operas, "Alceste," perhaps. It is possible also that Herr Niemann, if he can succeed in obtaining the necessary furlough, will be re-engaged. Fräulein Brandt, Herr Fischer, Herr Robinson, and Herr Alvary will return. Fräulein Lehmann wishes to look after her Berlin affairs before binding herself to come back here next year. I sincerely hope that there will be no obstacle, for Fräulein Lehmann is decidedly the best all-round operatic artist now before the public. Herr Seidl's departure leaves a great void, of course. There is no one, I can assure you, we would rather have here as conductor than him. If anything can be done with the Berlin authorities to obtain his release I shall do it. At all events, I shall engage no one to take his place until I see that he is unalterably resolved to stay in the German capital."

The five weeks' season of the National Opera Company at the Metropolitan began on February 28. Thus far it has not been a success financially, and it is evident that Rubinstein's "Nero" is looked upon as its possible salvation. Unfortunately for these prospects, however, there has already been one postponement for causes which excite a suspicion that there will have to be another. Now it is set down for Monday, March 14. The list of operas given thus far is the same as that during the Brooklyn engagement, of which an account has already been furnished.

The performance of "The Trojans in Carthage," by Berlioz, unfortunately fell upon a night after the severest snow and rain storm of a quarter of a century had made the streets all but impassable. The result was that the work was heard by only about 300 persons; but its reception was so enthusiastic that Mr. Van der Stucken at once resolved to repeat the performance. The opera, which had such a melancholy fate in Paris, was prepared for performance as a dramatic Cantata by H. E. Krehbiel, and was found to accept the new dress very gracefully. It contains numbers which must be ranked among the finest of Berlioz's inspirations. Without exception the critics welcomed it as a work much worthier of frequent performance than "The Damnation of Faust," which had an extraordinary run in New York seven years ago. The Boston Symphony Orchestra's Concerts were entirely successful, and furnished an opportunity for the pen and public of New York to demonstrate that they are in no manner jealous of the advance which Boston has made in the department of instrumental music. The band is magnificently endowed in the matter of strings, but the wind department does not bear comparison with the New York orchestras. The training of Herr Gericke has produced a marvellous precision and elasticity of *ensemble*, and the readings of standard works is intelligent and sympathetic, if not very profound or virile. Concerning the production of Rubinstein's "Paradise Lost," I have not time to say more than that it took place last night, under the direction of Theodore Thomas, and that the choral portions of the work were much admired. The same remark might apply to Liszt's "Christus," which had its first complete American performance under the direction of Walter J. Damrosch, at a Concert of the Oratorio Society, on March 3.

OBITUARY.

EDWARD HECHT.—By the premature death, in his 35th year, of Mr. Edward Hecht, on the 6th ult., musical society in Lancashire and Yorkshire has sustained a severe loss. In Manchester especially, where he had been settled for nearly thirty-three years, and where, after Mr. Hallé, he was perhaps the most notable figure in musical circles, it is difficult to imagine how the gap will be filled.

Edward Hecht, born in November, 1832, at Dürkheim on the Haardt, in Rhenish Bavaria, was the son of a professor of singing and excellent musician, established at Frankfort-on-the-Maine. After completing a thorough course of musical studies, under several distinguished masters—in particular Rosenhain—he quitted his native land, and after a short stay

in London took up his residence in Manchester in 1854, as a teacher of the pianoforte, being determined in his choice of that city by domestic reasons, a married sister having already settled there. It was not long before his solid qualities brought him to the front. In 1859 he became conductor of the Manchester "Liedertafel" or German male choir, a post which he retained until 1878. In 1860 he became connected with the St. Cecilia Amateur Choral Society, of which more anon. On the retirement of Mr. C. A. Seymour he became the sub-conductor of Mr. Hallé's concerts in the Free Trade Hall, and for the last seventeen years fulfilled the duties of chorus-master in connection with the same series with an intelligence and efficiency which secured the happiest results. No matter how difficult the work to be performed, the rendering of the choral parts was awaited with the same security and confidence that long experience had taught one to repose in Mr. Hallé's orchestra. Furthermore, on the occasions—rare until the present season—when Mr. Hallé was incapacitated from conducting, Mr. Hecht proved himself a thoroughly competent substitute. The present writer well remembers how, on one occasion, he undertook and carried through at the eleventh hour a most excellent rendering of so exacting a work as Berlioz's *Symphonie Fantastique*, while the unanimous applause from chorus, orchestra, and all parts of the house which greeted his appearances in this capacity testified as fully to his personal popularity as to his artistic merit. As a pianist, he was well known and appreciated by Manchester audiences, excelling in particular in his interpretation of Schumann, but always displaying taste and thoroughness. Besides the above-mentioned duties, Mr. Hecht fulfilled those of conductor to the Stretford Choral Society and two Yorkshire Choral Associations—the Bradford St. Cecilia and the Halifax Choral Societies—and had just been appointed conductor of the Bradford Festival. He succeeded Dr. Bridge—on the latter's appointment to Westminster—as lecturer on harmony and composition at the Owens College (where he had latterly established an Orchestral Society), and was musical examiner at the High School for Girls at Manchester and Leeds. Finally, as a pianoforte teacher, Mr. Hecht had a select *clientèle* and a deservedly high reputation.

Just as Mr. Hallé is heard and seen to the greatest advantage, whether as conductor or executant, at his concerts in the Free Trade Hall, so Mr. Hecht always seemed to us to be most thoroughly in his element at the rehearsals or concerts of the St. Cecilia Society. During several years' residence in Manchester the present writer had the privilege of attending the meetings of this Society, and no lapse of time will wipe out the recollection of the deep debt of gratitude that he owes to its late conductor in introducing him to some of the most delightful music of all ages. During the years in question the works performed by the Society included—for the list is not exhaustive—the following compositions:—Selections from Handel's "Solomon" and Mozart's "Idomeneo"; Bach's Cantata "God's time is the best"; Schumann's "Paradise and the Peri," "Adventlied," "Pilgrimage of the Rose," and "Luck of Edenhall"; Stanford's 46th Psalm and Brahms's "Deutsches Requiem."

The foregoing catalogue of Mr. Hecht's multifarious duties, formidable as it was, did not, however, exhaust the sum total of his activities, for he found time in the intervals of his well-earned leisure to turn his scholarly attainments to good account in the field of composition, the list of his original works embracing a Symphony and a Cantata ("Eric the Dane"), performed at Mr. Hallé's Concerts in 1877 and 1882 respectively. Here we may incidentally remark that the admirable way in which Mr. Hallé's choir worked at and performed the very difficult and trying choruses in the former work, afforded the best proof of their devotion to the composer. He also wrote a setting for chorus and orchestra of "The Charge of the Light Brigade," composed for the Bristol Festival, 1879; a setting for chorus of George Eliot's lines "O may I join the choir invisible"; a string quartet, recently performed at the Manchester Classical Chamber Concerts, besides several part-songs, songs, and pianoforte pieces. This is not the place to enter upon any discussion of the merits of these works, and we will confine ourselves to observing, first, that they all bear the impress of a thoughtful intelligence; and, secondly, that in

the choice of words for musical illustration Mr. Hecht set an excellent example to less fastidious brother composers.

Before concluding this necessarily imperfect tribute to the memory of an admirable musician and a good man, we should like to amplify and, it may be, correct the impression which the foregoing remarks may have conveyed to our readers by recording a few of his characteristic traits. Like many another earnest artist, he fully appreciated the sweetness of *desipere in loco*. No one was fonder of a joke in due season. A genial host, with no scanty store of anecdote to draw on, he excelled in driving home his meaning by some pithy or quaint expression. The end of his active and honourable life has been in thorough keeping with its general character of unbroken vigour, for he may be said to have practically died in harness, having been taken ill, after a rehearsal, with the complaint—inflammation of the lungs—which carried him off in less than a week. It would have been hard to associate his robust individuality with a gradual failure of vitality. His sudden removal was, in a way, a more fitting termination, though it renders it all the harder for his many friends to realise that they will never again hear his hearty laugh or be cheered by the bracing influence of his presence.

JAMES BROUGHTON.—We regret to announce the death at Leeds, in his fifty-fourth year, of this well-known Yorkshire musician. Born near Dewsbury, Mr. Broughton migrated to Leeds when thirteen years of age. Even then he was a promising organist, and his appointment to a church became merely a question of time. His first post was at the Roman Catholic Church of St. Ann, where he conducted the musical services for more than twenty years. On leaving, Mr. Broughton became Organist at the Grammar School, and discharged the duties of that office during fifteen years—as long, in fact, as health permitted. Meanwhile, his unquestionable talent brought him plenty of professional engagements. He was connected at different times with various local musical organisations, including the Leeds Philharmonic Society, the Bradford Festival Chorus, and other bodies, and few people who attended them will have forgotten the delightful Chamber Concerts which he gave over a period of ten years at the Queen's Hotel. He obtained his chief fame, however, as chorus-master of the Leeds Triennial Musical Festivals from 1874 to 1883. Shortly after the Festival of 1883, Mr. Broughton's health began to fail, and he travelled to a warmer climate, returning in July last year with no permanent improvement. He died at his house in Leeds on the 12th ult. Mr. Broughton was an enthusiastic collector of objects of art and curios, and those who have visited him will well remember the museum-like aspect of his residence. The funeral, which took place on the 16th ult., was remarkable for the abundance of its music, both in the church and at the grave side, where chorals were performed by a quartet of brass instruments—one cornet and three trombones.

A VERY successful Pianoforte Recital was given by Mr. Charles Stewart Macpherson at the Assembly Rooms, Streatham Common, on the 1st ult. The programme included Beethoven's "Sonata quasi una Fantasia" in C sharp minor (Moonlight); Chopin's "Berceuse and Ballade" in A flat; Mendelssohn's "Lieder ohne Worte," Nos. 1 and 34; Schumann's "Novellette" in E; besides examples from the works of Handel, Weber, Sterndale Bennett, Grieg, Henselt, and Walter Macfarren. Miss Blanche Murray sang two Scotch Ballads (C. S. Macpherson), and songs by Goring Thomas, Cowen, and Maude Valérie White. Mr. Herbert Lake acted as accompanist.

THE Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "St. Paul," on the 2nd ult., at St. Clement's Church, Notting Hill. The soloists were Miss Douglas-Hamilton, Miss Ellen Cooper, Mr. Ager Grover, and Mr. Henry Cross. A second performance of the Oratorio was given, on the 16th ult., at Holy Trinity Church, Islington. The soloists were Mrs. L'Estrange, Miss Ellen Cooper, Mr. Reginald Groome, and Mr. James Blackney. A performance of "Elijah" was given in the Congregational Church, Tolmers Square, on the 23rd ult. The soloists were Miss Annie Daymond, Mrs. Oram, Mr. Ager Grover, and Mr. Jabez West. Mr. E. H. Turpin accompanied on the organ on each occasion.

At St. Margaret Pattens, Rood Lane, the energetic attempt to produce six different Oratorio performances in as many weeks has testified, by the large and attentive congregations which have been drawn together, to the growing popularity of this class of service, and to the usefulness of this method of familiarising the public with the works of the great masters. On Wednesday evenings during the Lenten season, Gounod's "De Profundis," "Gallia," and the first part of the "Redemption," Spohr's "Calvary," parts one and two (divided), the "Passion" music from Handel's "Messiah," and Rossini's "Stabat Mater" have been performed with the greatest pains and care by the unaided choir of the church, with organ accompaniment only, by Mr. Horace Buttery, the Director of Music. Stainer's new Cantata, "The Crucifixion," will be given on Sunday, the 3rd inst. It should be mentioned that these Oratorio services are continued at intervals throughout the year, both on Sunday and week-day evenings. At Easter, the second and third parts of the "Messiah" will be performed, and later the remaining portions of Gounod's "Redemption."

THE excellent performances of Gounod's "Mors et Vita" (Parts I. and III.), with orchestra, organ, and harp, at St. Stephen's, South Kensington, on Fridays in Lent, have up to the present time well exemplified the eminent suitability of this work for church use, especially in the penitential seasons. This is the first occasion of the composition being rendered in church with orchestra. The well trained choir of St. Stephen's has been slightly augmented for the work, and the solos and quartets are sung by members of the choir, viz.—Master Warwick Major, Master Archibald Frazer, Mr. Frederick Cundy, and Mr. Broughton Black, most noticeable being the attack and expression of the solo and chorus singing. For the Postlude, Gounod's "Marche Solennelle" is performed by the band. Mr. Warren Tear plays the organ and Mr. John Cheshire the harp, the Conductor being Mr. Hamilton Robinson, the Organist and Choirmaster of St. Stephen's.

A CONCERT, under the direction of Mr. Walter Stark, the Music Master, was given by the First School Choir of Archbishop Tenison's Grammar School, Leicester Square, assisted by a few ladies and gentlemen, in the large hall, on the 3rd ult. The first part consisted of a new sacred Cantata by Mr. Edmund Rogers, entitled "Footprints of the Saviour." The work is arranged in four parts, dealing with the Childhood of Christ, His Ministry on Earth, His Passion and Death, His Resurrection and Ascension. The principal vocalists were Miss Florence Thompson, Miss Maud Laister, Mr. Edwin Smith, and Mr. R. Poole. Both the solo and choral portions were excellently rendered, and the composer, who conducted the Cantata, was called forward at the conclusion of the performance and warmly applauded. The second part of the Concert was miscellaneous, one of the chief items being a pianoforte solo by Mr. Walter Stark.

A SMOKING Concert, in aid of the Indigent Jews' Benevolent Society, was given by the Strolling Players' Amateur Orchestral Society, at Princes' Hall, on the 5th ult. Several orchestral pieces were performed under the direction of Mr. Norfolk Megone with considerable effect. Violin solos were ably contributed by Mr. Pollitzer, and Mr. Bottesini created genuine enthusiasm by his wonderful performance on the double bass. Mr. Charles Chilly was the vocalist and did double duty, Mr. Henschel, who was to have sung, being absent through indisposition. Much amusement was created by the humorous recitation of the "Charity Dinner" given by Mr. Charles Fry. H.S.H. the Duke of Teck was present at the Concert.

MR. G. AUGUSTUS HOLMES, Organist of St. George's, Camberwell, gave his annual Concert at the Surrey Masonic Hall, on February 28. An excellent programme was well rendered by Miss Meredith Elliott, Miss Helen Haldane, R.A.M., Miss Meta Russell, Mr. Carl Zoeller, Mr. Joseph Heald, R.A.M., Mr. H. A. Chapman, Mr. James Budd, Mr. Seymour Smith, and Mr. Wallace Briggs. Mr. Holmes gave a brilliant performance of "Polka de la Reine" (Raff), also playing duets with his pupils Miss Worrell and Master Aldersley; his "Colonial and Indian March" was well rendered by an efficient orchestra. Mr. Thomas Phisick was an able accompanist.

THE Annual Concert of the Violin Classes at the Birkbeck Institute, under the direction of Mr. W. Fitzhenry, took place on the evening of the 11th ult. The members of the classes were successful in their rendering of a String Quartet by Tolhurst and a Quintet by Jarvis, but the feature of the evening was the playing of Handel's "Largo," with accompaniment of pianoforte and Mustel organ. This was received with much enthusiasm. Mr. T. E. Gatehouse's violin solos elicited the usual encore. The vocalists—Miss Mary Beare, Mr. Orlando Harley, and Mr. F. Bevan—contributed songs, Mr. John Beare played a flute solo, and Mr. H. M. Higgs a solo on the Mustel organ. Mr. Charles Fry greatly pleased the audience by his spirited recital of Lord Tennyson's "The Revenge," and a humorous piece "The lost thread," by W. A. Barrett. Mrs. W. Fitzhenry, Mr. P. A. Hawkins, and Mr. C. S. Macpherson did good service at the pianoforte.

ON Tuesday, the 8th ult., the Shepherd's Bush and Hammersmith Sacred Choral Union gave, at its second Concert, a performance of Handel's "Messiah," at Oaklands Chapel, Uxbridge Road. The soloists were Miss Pushman, Miss F. Slater, Mr. C. T. Grimsdick, and Mr. John Ridding, all of whom acquitted themselves admirably, the last-named especially distinguishing himself by his spirited and excellent rendering of "Why do the nations" and "The trumpet shall sound." The instrumentalists were—Piano, Miss Millen; harmonium, Mr. Ellison; organ Mr. A. Stride; and Mr. C. G. Bell, Conductor. A small string band, led by Mr. Humphreys, played the accompaniments with much effect. The choruses were sung with steadiness and precision, and the efforts of all concerned gave much satisfaction to the audience.

THE second Subscription Concert of the St. John's (Lewisham) Choral Society was given on February 24. The first part of the programme consisted of Gaul's "Holy City." The second part was miscellaneous, and included Mendelssohn's "Deep repose of night" and "I waited for the Lord," Smart's "Ave Maria," Leslie's "Pilgrims," and Professor Pole's Motett "The Hundredth Psalm." The principal vocalists were Miss Simson, Miss Cassells, Miss J. Wilson, Miss Schmidt, Miss L. Pyne, Mr. E. Harris, Mr. P. H. Fulkes, Mr. F. A. Bridge, and Mr. Duckworth. Mr. Walter and Mr. E. Samson played a Duet for flute and pianoforte by Hauptmann, the latter gentleman also contributing Mendelssohn's "Rondo Brillant" in B minor. Mr. Henry A. Toase presided at the pianoforte, Mr. E. Samson at the harmonium, and Mr. F. A. Bridge conducted.

THE Plymouth Vocal Association gave a performance of Gounod's "Mors et Vita" at the Guildhall, on Thursday, the 24th ult. The rendering of the work (heard on this occasion for the first time in Plymouth) was in every respect satisfactory, and reflected the utmost credit on Mr. F. N. Löhr, the Conductor, who had evidently expended great labour on the training of the choir. The choruses were all well sung, special mention being due to that which ends the work, "Hosanna in excelsis," which was so impressively given that the audience rose to their feet. The soloists were Mrs. Hutchinson, Miss Hope Glenn, Mr. Edward Lloyd, and Mr. F. King, whose rendering of their respective parts is too well known to need comment. Mr. Pardew led the orchestra, and Mr. Faulf presided at the organ. Mr. Löhr conducted with his usual ability.

MADAME EDITH GORDON-BARTLETT gave an evening Concert, on the 7th ult., at the Gresham Hall, Brixton, before a large audience. Madame Gordon-Bartlett, whose reception was most flattering, was assisted by Madame Enriquez, Mr. Donnell Balfe, the *beneficiaire's* pupil, Miss May Nolan, Miss Helen Dalton, and Mr. Walter Haslem, vocalists. Mr. Arthur Payne displayed great ability in his violin performances; pianoforte solos by Mr. Arthur L'Estrange were brilliantly played, and the harp solo, by Miss Chatterton, was much appreciated. Mr. John Harrison accompanied.

CLERGYMEN and Choirmasters who propose holding Services in celebration of the forthcoming Jubilee, will be glad to know that the Responses proper for the Service, can be found in "Daily Service and Litany," edited by the Rev. S. Flood Jones and Dr. J. F. Bridge, and published by Novello, Ewer & Co.

ON Friday evening, the 25th ult., the first Smoking Concert of the Electro-Harmonic Society, which has been formed for the purpose of social intercourse amongst the electrical fraternity, took place in the Banquet Room, St. James's Hall Restaurant, under the presidency of Mr. C. E. Spagnoletti, C.E. A most enjoyable evening was spent, and a capital programme carried out by Messrs. Bevan, Dalzell, Brown, and Kift, with Mr. T. E. Gatehouse (solo violin); Mr. Wilhelm Ganz, who most kindly offered his valuable services, and played Beethoven's "Sonata Pathétique"; and Mr. Alfred Izard as accompanist. This Society, which numbers amongst its members many of the most eminent scientists in this country, should eventually occupy a high position amongst kindred institutions.

A SERIES of five Drawing-room Subscription Concerts, under the direction of Mr. H. E. Button, have been given in the Bijou Hall, adjoining the Finchley Road Station, during February and March. The programmes have chiefly consisted of glees, madrigals, and part-songs for men's voices, varied by a selection of those requiring boys' voices. The singers have been Messrs. W. Coward, H. E. Button, Albert James, E. Dalzell, A. Thompson, H. Parkin, H. Horscroft, and W. G. Forington, solos having been also contributed by most of the above-named artists. Instrumental solos by Miss Anna Lang and Mr. H. E. Button (violin), Mr. C. H. Allen Gill (violinello), and Mr. A. Izard (pianoforte) have also been included in the programmes.

THE United Richard Wagner Society announces a *Conversazione* to be held in June next, on which occasion Dr. Hans Richter has consented to conduct the "Siegfried Idyll." A choir chosen from the German Choral Societies and a ladies' chorus will perform selections from Wagner's dramas. Mr. Walter Bache and several other eminent artists have also promised their assistance. In furtherance of the Wagner movement, it is proposed to start a quarterly publication. As it is impossible to support it by the funds of the Society, however, a small extra subscription will have to be raised; and considering that only one hundred subscribers of 4s. each will be sufficient for the purpose, there can be little doubt that this fund will speedily be forthcoming.

THE members of the St. Columba's Choral Society gave their first Concert in the Hall of St. Columba (Church of Scotland), Pont Street, on Wednesday evening, the 2nd ult. The chief item was Macfarren's Cantata "May Day," which was very fairly given under the direction of Mr. John Lowe, Conductor of the Society, and Organist, &c., of the church. The accompaniments were played by Mrs. Dunhill (pianoforte), and Mr. Karl Hahn (American organ). The rest of the programme was miscellaneous; including, in addition to part-songs and glees, ballads sung by Miss Adelaide Mullen (who also gave with much effect the soprano solo in the Cantata), and Mr. J. Dalgety Henderson, and instrumental solos by Mr. Guy Wetherall and Mr. Karl Hahn.

A CONCERT was given at the Regent's Park Chapel, on Wednesday, the 2nd ult., in aid of the fund of the Domestic Mission. Miss Mary Davies gave with much effect Handel's recitative "Blest be the power" and air "O had I Jubal's lyre"; Miss Damian gained much applause by her rendering of Beethoven's Creation's Hymn; and Miss Margaret Hoare was very successful in "I know that my Redeemer liveth." Songs were also given by Messrs. Hulbert Fulkerson, H. B. Grove, and Alfred Moore. Miss Clara Titterton contributed two violin solos, Andante and Capriccio by David, and Cavatina by Raff, and Miss Frances Thomas gave clarinet solos by Gade and Reyloff. Mr. J. L. Phillips presided at the organ and Mr. Ernest Kiver at the pianoforte.

AT Holy Trinity Church, Stroud Green, on the 16th, 23rd, and 30th ult., performances were given of Bach's "Passion" (St. John) with orchestra and choir numbering about fifty. The solos were sung by Miss Margaret Hoare, Miss Marie Middleton, Mr. Alfred Kenningham, and Mr. Robert Hilton. Mr. H. J. Dean ably presided at the organ, and the Rev. Willoughby Carter conducted with care and judgment. The congregations have been large on each occasion.

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THE West Kensington Choral Society gave a Concert at the May Street Schoolroom, on the 8th ult., under the conductorship of Mr. E. Pettman, A.C.O. The programme was highly interesting, the principal items consisting of Handel's "Ode on St. Cecilia's Day" and Schumann's "Gipsy Life," the soloists in the first work being Mrs. Edwardes and Mr. Collwyn Thomas, and in the second Miss Downes, Miss C. MacHutchin, Mr. McLaren, and the Rev. P. S. Propert. Both compositions were well rendered. Vocal pieces were successfully given (one called "Sunset," written especially for the Concert by the Conductor), Miss Fountain being encored in her song, and Mr. Pettman receiving a like compliment for his performance of a Study by Chopin.

MISS TOMBLESON gave her first annual Concert at the Lecture Hall, New Southgate, on the 17th ult. The vocalists were Miss Liddell (who replaced Miss Webster and whose efforts were much applauded), Mr. W. T. Upton, Mr. W. Bennett, Mr. Charles O'Neill, and the Concert-giver, who received a hearty encore for her rendering of Sullivan's "Guinevere." Violin solos were contributed by Mr. W. A. Robins, and Miss Louisa Pyne played Raff's "La Fileuse" and Rubinstein's "Le bal" with much effect. During the evening, Mr. Charles Fry recited a scene from the "Merchant of Venice" and also gave the "Charity Dinner" with much humour.

THE members of the Grosvenor Choral Society held their 181st monthly Concert at the Grosvenor Hall, Buckingham Palace Road, on Friday evening, the 18th ult., when a selection of sacred music, including Spohr's Cantata "God, Thou art great," was given. The soloists were Miss Ada Beck, who sang the solo in Mendelssohn's "Hear my Prayer" with good taste and feeling; Miss Gibbs, Miss Roberts, and Miss Bond, Mr. T. P. Frame, and Mr. Frank May. Mr. Tonking gave a violin solo and accompanied the Cantata on the Mustel organ. Mr. C. M. Gibson and Mr. T. P. Frame accompanied. Mr. David Woodhouse conducted.

MR. JOHN FARMER'S "Christ and His Soldiers" was given at a Special Service in St. Andrew Undershaft, Leadenhall Street, on Tuesday evening, the 8th ult., by an augmented choir, with organ and orchestral accompaniment, numbering together over one hundred performers. The solos were well rendered by members of St. Andrew's choir, and the choruses given with much precision by the combined forces. Mr. W. J. Winter (Assistant Organist at Westminster Abbey) presided at the organ, and Mr. W. M. Wait (Organist and Choirmaster, St. Andrew Undershaft) conducted.

A STRANGE story is going about to the effect that Verdi has another opera on the subject of "Otello," that it is called "Iago," and written in the style of his earlier works. Nothing could be more improbable. The actual "Otello," for years past, occupied all the time the old master had to spare from the duties of his congenial country life. He had come to love his work, to delight in taking counsel with himself about it, and in slowly shaping its perfection. His remark to a friend in Milan was that he felt a kind of regret in parting with the close companion of years, and throwing it upon the tender mercies of the world.

WE have much pleasure in drawing attention to the claims of the "Quarterly Musical Review," published in Manchester and London, and edited by Dr. Hiles. We regret that we cannot transfer to our columns some extracts from the many ably written articles which have appeared from time to time in this journal, but as specimens of their quality, we may mention "Music and Municipalities," by J. F. Youngman; "The case of the Organist," by A. L. Smith, Mus. B.; and "Aspects and Prospects of Music in England," by Dr. A. C. Mackenzie, which appear in the number for February last.

THE programmes of the five Symphony Concerts of the Philharmonic Orchestra at Baltimore, under the direction of Mr. W. E. Heimendahl, are uniformly excellent, high class music, both of the past and present day, being very fairly represented. The pianists announced are Mr. Rafael Joseffy, Mr. S. B. Mills, Mr. Richard Burmeister, and Mr. Harold Randolph, and the vocalists Miss Emily Winant and Mrs. R. Ortmann.

THE members of the Forest Gate Choral Society gave a Sacred Concert in the Forest Gate Congregational Church, on the 10th ult. The programme consisted of Mendelssohn's "Hymn of Praise" and "Hear my Prayer," Beethoven's "Hallelujah," and other selections, all of which were well rendered. The solos were taken by Miss Effie Chapuy, Miss L. H. Lawrence, Miss Nellie Porter, Miss E. C. Blyth, Mr. William Price, and Mr. E. W. Giles. The accompaniments were played by Miss L. H. Lawrence (pianoforte) and Mr. Duncan Callow (organ). Mr. J. B. Mellis conducted.

MENDELSSOHN'S "Athalia" was performed at Union Chapel, Islington, under the direction of Mr. R. Williamson, on the 2nd ult. The solo vocalists were Miss Thornthwaite, Miss Evelyn Gibson, and Madame Marian McKenzie, whose fine voice was heard to considerable advantage in the contralto music. Mr. Charles Fry recited the illustrative scenes with much dramatic power. The choruses were fairly rendered by the members of the Psalmody Class, and Mr. Fountain-Meen accompanied throughout on the fine organ of the chapel with rare skill and judgment.

THE Fifty-first Smoking Concert of the South London Musical Club was given at the Gresham Hall, Brixton, on the 15th ult. The programme comprised an excellent selection of glees and choruses, including the South London Musical Club Prize Glee "A message to Phyllis" (Gerard F. Cobb). Mr. Henry Yates sang "Thou art so near" (Reichardt) in an artistic manner, and Mr. G. T. Miles played four solos on the harp (two being in response to encores). Mr. Charles Stevens (Musical Director) conducted, and Mr. E. W. Brewster accompanied.

AN excellent Concert was given by the West London Male Voice Union, at the Athenæum, Shepherd's Bush, on the 2nd ult. Several well-known part-songs were rendered with much effect, and also a glee, "To the rose," composed by the Conductor, Mr. Albert Reakes. Songs were given by Miss Louise Phillips, Miss Lily Rowe, Mr. Edwin Bryant, and Mr. Albert Reakes, and violin and violoncello performances by Mr. Victor Buzian and Mr. Giuseppe Dinelli agreeably diversified the programme. Mr. Albert Reakes conducted.

A CONCERT was given by Madame Woodhatch, at the May Street Schoolrooms, on the 21st ult., in aid of the funds of St. Andrew's, Fulham. The soloists were Madame Woodhatch, Miss Nellie Jones, Miss Maud Harding, Mr. Taylor, and Mr. John W. Knott, all of whom acquitted themselves to the satisfaction of the audience, while agreeable variety was afforded to the programme by the excellent part-singing of the Mendelssohn Quartette. Mr. E. Pettman accompanied the soloists, and also played two pianoforte solos.

MR. FRANK AUSTIN, L.Mus., T.C.L., gave a Concert at Wellington Hall, Islington, on the 10th ult., at which songs of his own composition were performed. The most favourably received items were "The Skipper's Farewell," sung by Mr. Thomas Kempton; a "Gipsy Song," Miss Alice White; "Anita," Mr. A. Probert; and an "Echo" song (composed in canon for two sopranos), all of which were encored. The composer accompanied throughout, and played short selections from Beethoven, Henselt, Chopin, Bennett, and Rubinstein.

ON Wednesday, the 9th ult., a Concert was given at Paddington Terminus, in aid of the Widows and Orphans of the Great Western Railway Company's employes. The vocalists were Miss Marie de Lido, Miss Minnie Laurie, Master T. Burt, Mr. Hirwen Jones, Mr. Arthur Griffiths, Mr. Albert Reakes, and Mr. Joseph Longman. Solos on the violin were given by Mr. Percy Webster, and on the pianoforte by Mr. François E. Choveaux, who was also the accompanist. The Temperance Choir, under the direction of Mr. W. J. T. Cox, sang several part-songs very effectively.

A CONCERT was given on the 23rd ult., at the Primitive Methodist Chapel, Caledonian Road, by the choir, assisted by a small string band. The performance consisted of Mendelssohn's 42nd Psalm and selections from the works of Handel, Mozart, &c. Mr. C. W. Setchfield (Organist of the Chapel) conducted, and Mr. Fred. W. Howland accompanied on the pianoforte.

A CONCERT, under the direction of Mr. Eade Montefiore, was given on Thursday, the 3rd ult., at 13, Belgrave Square, by kind permission of the Earl and Countess Beauchamp. Mr. Brandon Thomas, Mr. E. Watts-Russell, and Mr. A. Page-Cookes gave recitations; the musical portion of the programme being ably sustained by La Comtesse de Brémont, Miss Sara Wells, Mrs. Gregory Hast, Mr. Charles Ackerman, Mr. T. Maude, Mr. James Blackney, and Mr. Gregory Hast.

AN Organ Recital was given, on the 9th ult., at St. Andrew's, Ashley Place, Victoria Street, by Mr. H. W. Weston, F.C.O., Organist and Choirmaster of Balham Parish Church. His masterly rendering of selections from Bach, Massenet, Merkel, Guilmant, and Silas was greatly appreciated by a large congregation. On Good Friday evening, Dr. Stainer's new Sacred Cantata "The Crucifixion" will be sung by the choir, Dr. C. Pearce presiding at the organ.

THE North-East London Choral Society gave the second Concert of the present season at the Morley Hall, Hackney, on the 9th ult., the programme consisting of C. H. Lloyd's "Andromeda" and a short miscellaneous selection. The solo vocalists were Miss Kate Fusselle, Miss Rose Dafforne, Mr. John Probert, and Mr. F. A. Bridge; solo violin, Mr. Arthur Payne; pianoforte, Mr. Fountain Meen; harmonium, Mr. L. B. Prout; Conductor, Mr. John E. West. The music was excellently rendered.

A PERFORMANCE of Mendelssohn's "Hymn of Praise," followed by a miscellaneous selection, was given in Craven Hill Congregational Church, Lancaster Gate, on Thursday, the 3rd ult. There was a full orchestra of fifty performers (the Bayswater Orchestral Society) and a choir of seventy-five voices. The solo vocalists were Miss Adelaide Mullen, Miss Rose Dafforne, Mr. Charles Chilley, and Mr. T. R. Croger. Mr. Harkness Lait conducted, and Mr. Fred. W. Noakes (Organist of the Church) presided at the organ.

THE question of a *diapason normal* is now being discussed in Italian musical journals. This irrepressible subject goes the round of Europe continually, but can hardly be due here for some time to come. We have not yet forgotten a meeting at St. James's Hall; the appointment of a Committee to lower our pitch; and the lame and impotent, as well as speedy, conclusion of the whole matter.

A SPECIAL Service was held on the 17th ult., at All Saints' Church, Child's Hill, when Mendelssohn's 42nd Psalm was sung by the members of the St. Peter's Choral Society (Cricklewood), under the able directorship of Mr. A. A. Yeatman, F.C.O., Organist of Finchley Parish Church. During the service the following pieces were effectively rendered on the organ by Mr. Yeatman: Andante (Guilmant), Andante in G (Smart), and March in D (Smart).

THE Hatcham Park Musical Society, under the able conductorship of Mr. Frederick A. Jewson, gave a Concert on February 24, before a large audience. Mendelssohn's "Hymn of Praise"—the solos by Miss Ada Patterson, Mrs. Bindloss, and Mr. James Sprunt—was excellently rendered; and a miscellaneous second part—which included violin solos by Madame Dunbar Perkins—was highly successful.

MR. G. AUGUSTUS HOLMES, Organist of St. George's, Camberwell, gave his usual monthly free Organ Recital, in the church, on the 20th ult. The programme, which was rendered with skill and precision, consisted of Mendelssohn's second Sonata, Andante in G and Offertoire in E flat (Batiste), March Funèbre and Chant Séraphique (Guilmant), Air and Variations (Beethoven), and March from "Joshua" (Seymour Smith).

WE are able to state that Mr. Augustus Harris has engaged Mr. Mancinelli (composer of the Oratorio "Isaiah" to be produced at Norwich next autumn) as Conductor of the Italian Opera season at Drury Lane. Mr. Mancinelli is now filling a similar post at the Royal Theatre, Madrid.

MR. ALFRED PHYSICK (Organist and Director of the Choir of Holy Trinity, Upper Tooting) gave the Organ Recital at St. Nicholas', Cole Abbey, Queen Victoria Street, on the 1st ult.

MISS MAUD LESLIE gave her annual Concert, on the 7th ult., at the Lecture Hall, Walworth. Miss Leslie was assisted by her pupil, Miss Yeatman, Miss Macaffie, Miss L. Robins, Messrs. T. Maude, Sydney Herbert, and H. Phillips. Pianoforte solos were admirably rendered by Miss Alice Newdick and Miss Kate A. Davies. Miss Leslie was much applauded in all her songs. Miss Davies was an efficient accompanist.

THE Organ Recital at the Bow and Bromley Institute, on Saturday, the 19th ult., was given by Mr. H. C. Tonking, Sub-Professor of the Organ, Royal Academy of Music, and Organist of All Saints', Clapton. Miss Eleanor Rees was the vocalist and Mr. Bernard M. Carrodus the violinist. The hall was crowded, and the Recital was admitted to be one of the best of the season.

MR. FRANCIS ADAMS, Organist and Choirmaster to Bexley Heath Congregational Church, was on Saturday, the 19th ult., presented with an exquisitely chased tea and coffee service, by the friends and choir of the Dalston Congregational Church, where Mr. Adams had, during the past eight years, fulfilled the duties of organist and choirmaster.

ON the Tuesdays during Lent the choir of St. John's, Waterloo Road, S.E., have given performances of sacred music, including Mendelssohn's "Hear my prayer" and Thirteenth Psalm, and selections from Sir Arthur Sullivan's Oratorio "The Prodigal Son," the solos by Masters Warren and Long and Miss Van Heddeghem. The series of Organ Recitals will be resumed after Easter. Handel's "Messiah" is announced to be given on the 6th inst., by the Kyrle Choir, the Organist being Mr. Henry J. B. Dart. In order to give short Oratorios after the services, ladies and gentlemen are requested to join the choir, which it is proposed to enlarge from forty to sixty voices.

AN Organ Recital, by Mr. F. J. Yeatman, was given in St. Barnabas' Church, Kentish Town, on Saturday, February 26. The programme, including Air with Variations (from Haydn's Symphony in D), Prelude and Fugue in G major (Bach), Quasi Allegretto in A (Smart), and Allegretto in B minor (Guilmant), was excellently rendered. Vocal selections were contributed by Mr. and Mrs. Albert Rayment.

AT the Conversazione given on the 15th ult., by Theresa, Countess of Shrewsbury, at her residence in Lowndes Square, Mr. Eade Montefiore had the direction of the musical portion of the entertainment, the artists being Miss Mary Morgan, Mrs. Moncrieff, Mr. Barrington Foote, Mr. Charles Ackerman, Mr. Eade Montefiore, Mr. T. Maude, and Mr. H. Knight.

MR. ODOARDO BARRI has been appointed Musical Director, for the summer season, of the Concerts at the Winter Gardens, Blackpool. In addition to an efficient orchestra, Mr. Barri will have a select choir of children's voices.

PART of Gaul's Passion Service was sung at Holy Trinity Church, Upper Tooting, on Friday, the 4th ult. The solos were well rendered by Messrs. E. Bryant and J. Donnell Balfie. Mr. Alfred Physick (the Organist and Choirmaster of the Church) presided at the organ.

IT is announced that the musical setting of Lord Rosslyn's lyric in commemoration of Her Majesty's Jubilee, which appeared lately in *Blackwood*, has been entrusted to Sir Herbert Oakeley.

WE understand that Mr. Eugene Gigout, the eminent French organist, will again visit this country in the course of the present month. During his stay he will give several Recitals, both in London and in the country.

DR. STAINER'S Cantata "The Crucifixion" will be sung at a Special Service at St. John's, Bethnal Green, on the evening of Good Friday.

MADAME FRICKENHAUS and Herr Josef Ludwig announce a series of Chamber Concerts to take place in Princes' Hall, on May 7 and 21, June 11 and 25.

MR. FRED. S. ORAM has accepted the Conductorship of the Tottenham Philharmonic Society.

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REVIEWS.

Magnificat and Nunc dimittis in D, by W. Howard Stables; *Magnificat and Nunc dimittis in D*, by J. Patterson Shaw; *Magnificat and Nunc dimittis in E flat*, by Arthur R. Whitley. [Novello, Ewer and Co.]

THE evening service of Mr. Stables shows talent, but it may fail to win general acceptance in consequence of a certain extravagance, which shows itself particularly in abrupt changes of key. After four verses in D we have two in B major, and passages to follow in E flat minor and E natural major, with an equally abrupt transition to the original key. These would prove trying except to highly trained singers, and besides are confusing to the ear. In its general character the service is bold and festive. The settings of Mr. Shaw and Mr. Whitley are simpler, and both are smoothly written, without any distinctive feature. There is not much to choose between them, but, on the whole, the latter is the more pleasing of the two.

John Gilpin; or, The Ride to Ware. A Humorous Cantata, for solo voices, chorus, and orchestra. Words by Cowper. Music by Edmund Rogers. [Weekes and Co.]

THE composer of this piece has not only set the fashion of writing "Humorous Cantatas," but has shown us in his "Jack and the Beanstalk," "Blue Beard," and other works of this class, that it is possible to compose comic music without being vulgar, or degenerating into obvious burlesque of standard compositions. "John Gilpin" is one more successful specimen of Mr. Rogers' powers, and fully deserves to take its place amongst its many predecessors from the same pen. Commencing with an instrumental introduction, we have the quaint and well known words of Cowper cleverly thrown into solos for soprano, contralto, tenor, and bass; choruses, and an unaccompanied quartet, all of which, although not demanding high-class criticism upon their merits, are, we may conscientiously affirm, sufficiently well set to ensure the favourable verdict of an audience predisposed to be amused. From these we may select for special commendation the bass aria "I am a linendraper bold," the scena for bass and chorus, "Now see him mounted"—in which the perilous ride of the hero is most graphically described—the aria for contralto, "Now, Mistress Gilpin," and the final chorus, "Now, let us sing." The pianoforte accompaniment is effectively arranged for drawing-room performance; but choral societies should be informed that the full score and orchestral parts may be hired from the publishers.

Ye Men of Galilee. Anthem for Ascensiontide. *Our best Kedeemer*. Anthem for Whitsuntide. By the Rev. T. C. Lewis. [Novello, Ewer and Co.]

SIMPLICITY, coupled with sound musicianship, characterise both these little Anthems. The first-named consists merely of a brief strain for tenors and basses in unison, and a chorus in measured phrases, like an extended hymn-tune. The other is more varied, but equally rhythmical. Mention should be made of a soprano solo, with Dykes's familiar tune, sung softly by the choir as an accompaniment. This cannot fail to prove effective. The Anthems are well within the means of ordinary amateur choirs.

The Widow of Nain. Sacred Cantata for Female Voices. By Frank J. Sawyer, Mus.D., Oxon. [Forsyth Brothers.]

A SACRED Cantata for female voices should be received with favour in all schools where the young ladies are trained to the appreciation of a higher class of composition than can be found amongst the conventional solo music of the day. The incident of the resuscitation of the Widow's son is clearly told in verse, well laid out for musical setting; and the music, without undue pretence, is appropriate, and sympathetic with the text throughout. A short introductory Chorus in G minor leads to a Chorus of Mourners—preceded by a brief Recitative for the Narrator—the feeling of which is faithfully reflected by the wailing phrases, both in the vocal and instrumental parts. Recitatives for the Narrator and the Widow are followed by a bright "Duet of Neighbours," in which the mourners are urged to assuage their grief, a simple yet melodious composition, contrasting effectively with the sombre music which precedes it. After

a Recitative and Trio, the Youth is bidden by the Saviour to rise, and this is succeeded by a placid Choral. The Duet of thanks, for Mother and Son, is followed by the final Chorus, which, although short, contains some effective points. We cannot, perhaps, assert that Mr. Sawyer's music is ever so deeply impressive as the subject, in parts, seems to demand; but, being evidently written for juvenile vocalists, it is no small praise to say that it thoroughly fulfils the composer's intention.

Allegro in form of a Minuet. By W. G. Wood. (Original Compositions for the Organ, No. 55.) [Novello, Ewer and Co.]

At the first blush it might seem that the composer was ill-advised to choose the minuet form for an organ piece; but it is the form only and not the style that he has utilised. No one in listening to Mr. Wood's composition would recognise any resemblance to the dance in which our ancestors delighted. It is true organ music, and that of a superior kind. The principal section in C abounds in running quaver passages which are used imitatively with much effect. After a brief trio in A minor, which is followed by a portion of the opening section, we have a second trio in A flat, written as a two-part canon in the fifth for the clarinet, the left hand and pedals accompanying. This is cleverly done, but so easily and naturally does the music flow that no one unacquainted with canon would suspect any scholastic device. A reprise of the first part and a dignified coda bring this capital piece to a conclusion.

Waly, Waly. Song. Anonymous, 1720.

Through the wood, Laddie. Song. Words by Allan Ramsay.

Love will find out the way. Song. Old English.

Because. Song. Words by Adelaide A. Procter.

Composed by A. Stammit.

[Weekes and Co.]

CONSIDERING that many of the songs which daily come before us, however good musically, seem scarcely to have been inspired by the words, Mr. Stammit deserves the warmest commendation for the deep sympathy he has shown with the excellent verses selected for the compositions under notice. "Waly, Waly" has an eloquent subject in C minor, the change of time and key, with the syncopated accompaniment, being extremely happy; the quaint simplicity of Allan Ramsay's lines, in the second song on our list, is well reflected in the quiet theme in A minor; and the obstinate figure in the accompaniment of "Love will find out the way" gives much interest to a melodious and truly vocal melody. "Because" is an unpretentious ballad, somewhat more conventional than those already spoken of, but well harmonised and graceful throughout. We conscientiously recommend this group of vocal pieces to the attention of all in search of novelty.

Elements of Harmony and Counterpoint. By F. Davenport. [Longmans, Green and Co.]

MR. DAVENPORT has already published a very useful work on the Elements of Music, which is now adopted as a Text-book at the Royal Academy of Music, of which institution he is a Professor; and in the Manual before us he carries forward his plan of teaching through Harmony and Counterpoint. As his book is avowedly founded on the "Day" theory, to notice it critically would of course be to review a system now too well known to call for an examination of its merits; but we must say that the manner in which the facts are put forth and illustrated demands the very warmest praise; and we heartily commend the work to all students who desire a clear and concise exposition of the method which it advocates.

Annette. Song for a Baritone voice; with accompaniment of Pianoforte and Clarinet (or Violin, Viola, or Violoncello). Words by W. L. Courtney. Composed by Charles H. Lloyd. [Novello, Ewer and Co.]

THERE is a charm, both in melody and treatment, throughout Mr. Lloyd's song, which cannot fail to impress all musical listeners; and baritone vocalists—who are not too well supplied with compositions especially written for their register—may rest assured that a treasure is here added to their *répertoire*, the value of which will be increased

by time. The fervent expression of the words, the beautiful figure which runs through the accompaniment, and the artistic manner in which the *obligato* part—almost equally well suited for any of the instruments named—is woven in with the voice, lift the composition so far above the songs of the day as to secure its admission into the classical concert-room, where artists to execute it, and audiences to appreciate it, will most surely be found. We shall indeed be glad to welcome any number of such compositions as “Annette” from the pen of Mr. Lloyd.

Service of the Holy Communion, for first and second soprano voices. By the Rev. J. Baden Powell. [Novello, Ewer and Co.]

ACCORDING to a note this service was written for week-day celebrations at St. Paul's, Knightsbridge, when the tenors and basses are not available; and it is very reasonably suggested that it may be useful for other choirs similarly situated, and also for sisterhoods and schools. The good qualities to which we have drawn attention in previous notices of church compositions by Mr. Baden Powell, are even more prominent in this service. Its general character is bright and cheerful, and though the composer employs the traditional intonations for the Gloria and Credo, his style is modern and melodious. Very little, if any, trace of amateurishness may be discovered, and to sum up we fancy the service will supply a distinct want, and that in a highly acceptable way.

Scène de Ballet; The Gipsies. Composed by H. M. Higgs. [Metzler and Co.]

THESE three pieces, although evidently written for the orchestra, will be most acceptable to pianists who can fully enter into the dramatic feeling they demand. No. 1, Allegro, in E minor and major, has many interesting points, the dreamy opening, the two bars of 5-4 time, and the burst in the tonic major, being not only extremely effective, but free from that affectation of profundity which disfigures so much modern music of this class. No. 2, Moderato, has a restless Introduction, which eventually settles down in the key of G major, with a melodious theme, accompanied by a running semiquaver bass; and No. 3 is a tuneful and extremely graceful Waltz. All these movements are sufficiently well contrasted to sustain the attention of an audience; and we can well imagine that at the Covent Garden Promenade Concerts, where this “Scène” was performed, the exceptional merit of the composition must have been fully recognised.

Lullaby. Welcome. For the Pianoforte. By G. A. Macfarren. [Edwin Ashdown.]

THESE two pieces, forming Nos. 4 and 5 of Six Romances, cannot be too strongly recommended, both as highly finished Sketches by an artist who has sufficiently proved his power in works of greater importance, and as valuable Exercises for students. “Lullaby” is a tranquil melody for the upper part of the right hand, with a sympathetic flowing semiquaver accompaniment, played chiefly with the lower part of the same hand, the punctuation throughout being so distinctly marked as to admit of no doubt of the composer's intention. In “Welcome” the theme is given to the right hand, the thumb only occasionally touching a single note of the left hand *arpeggio* accompaniment. As companion pieces these charming trifles will doubtless be often played by those who have sufficiently trained mind and fingers to do them the justice they merit. The due rendering of the several parts in both these pieces will be much facilitated by careful attention to the fingering of Mr. Walter Macfarren.

The Altar Hymnal. With music compiled and arranged by A. H. Brown. [Griffith, Farran and Co.]

ACCORDING to the title this is “a book of song for use at the celebration of the Holy Eucharist,” and a glance at the general preface by the Rev. T. T. Carter shows that it is intended for places where full ritual prevails. Such terms as “Proper of the Seasons,” “Sequences,” “Post-consecration,” and “Ablutions” are scarcely familiar to the majority of churchmen. Obviously criticism in this place has only to do with the music of the work, which

seems well selected for its special purpose. Two tunes are given to every one of the 180 hymns, one plain song and the other modern—we may add, very modern—abounding in dotted notes and quavers, and generally somewhat sensuous in character.

Awake, O Happy Nation! National song and chorus. Composed in commemoration of Her Majesty's Jubilee, 1887. Words by Henry Rose. Music by J. Munro Coward. [Metzler and Co.]

OCCASIONAL songs, especially designed for popular use, scarcely appeal to coldly critical judgment; but we may say that Mr. Coward's contribution to the national rejoicing is in every respect admirably suited for singing in large gatherings; and as it may be performed in public “without fee or licence,” there can be little doubt of its extensive appreciation. The band parts are published, and it is also arranged as a four-part song, or anthem, both in the Tonic Sol-fa and the Old Notation.

The Congregational Psalmist Hymnal. [Hodder and Stoughton.]

APPARENTLY the making of hymn books has no end, for scarcely a month passes without our attention being called to one or more examples, designed of course to meet some alleged want not hitherto supplied. The present, however, is only an enlarged edition of a work first published as far back as 1858 for use in Nonconformist places of worship. The new edition may claim to be the largest collection that has yet appeared, as it contains no fewer than 921 hymns with tunes. The former are edited by Dr. Allon, and the latter have been revised by Dr. W. H. Monk. It is noteworthy that while the Established Church has lately concerned itself far more than formerly with congregational singing, Dissent has at the same time busied itself with levelling up, and there is really very little in the present book to distinguish it from a church hymnal. All the most popular lyrics by modern writers are included, and as with the words, so with the music. The florid abominations which were once heard alike in church and chapel are conspicuous by their absence, and we wish the editor had also sternly excluded all adaptations from secular works, though happily these are few in number.

Grand March for the Organ. By F. Robinson. [Wood and Co.]

WHAT constitutes the difference between a grand march and an ordinary march we do not profess to know. However, waiving its ambitious title, Mr. Robinson's composition has some good points, though it is defaced by certain crudities. One of these occurs in the principal theme, where the dominant thirteenth in F minor is followed by the triad of B flat minor with harsh effect. The brief middle section, or trio, is the best part of the March, and, speaking generally, Mr. Robinson shows ability, though at present it is somewhat in the rough.

In After Years. Song. Words by Churchill Sibley.

Two Hearts. Song. Words by Churchill Sibley.

The Gondolier. Song. Words by Madeleine L. E. W. Composed by Churchill Sibley. [Ambrose and Co.]

THE first of these songs has a flowing melody, vocal, and well adapted to the words, but the thin accompaniment, with the voice throughout, becomes wearisome. “Two Hearts” preserves the same character in the pianoforte part, the harmony however, and the change of time somewhat redeeming the conventional style of the composition. We like “The Gondolier” better than its companions, although it is evident that the composer has an objection to making the pianoforte do much more than support the voice. The change to the tonic minor is effective and gives a freshness to the principal theme on its return. “Gondolier” songs, however, with the inevitable Requiem from the “holy voices” of the singers at a convent, are so terribly overdone that we shall be glad to welcome composers in something that will awaken a new train of ideas, and as Mr. Sibley has sufficiently shown by these songs that he might prove successful if he were to turn a little from the beaten track, why should he not make the attempt?

FOREIGN NOTES.

JUBILEE performances are to be given throughout Germany of Mozart's "Don Giovanni," on the occasion of the 100th anniversary of that operatic masterpiece, which occurs on October 29. Efforts are, in the meantime, being used in various quarters to purge the work of the numerous inaccuracies which have crept into the score in the course of time, and to arrive at a representation as near as possible in accordance with the composer's intentions. An interesting communication on the subject from the pen of Professor Gustav Engel, published in the Berlin *Vossische Zeitung*, and summed up in a *Times* paragraph of the 23rd ult., points out, *inter alia*, that "in the *Finale* of the opera, from the appearance of the statue of the Commendatore to the end of the work, three trombones are a regular portion of the orchestra, whereas in the original score written by Mozart himself (in the possession of Madame Pauline Viardot Garcia) those trombones do not appear. It is a fact that when the opera was first produced in Prague, under Mozart's personal direction, he wrote out on a sheet of music paper the music for the three trombones. The late Julius Rietz declared that he has seen this sheet of music, but no one knows what has become of it. Herr Engel is of opinion that, while the oboes and bassoons form a very suitable accompaniment for what is intended to be the hollow and weird voice of the Commendatore's ghost, the effect is marred by the loud trombones, which also nearly extinguish what ought to be the decisive expression of the trumpets in the closing passage of the dialogue between Don Giovanni and the Statue. On the other hand, in favour of the trombones, there is the universal practice, and the fact that in the autograph score Mozart himself wrote music for three trombones as accompaniment to the words of the Statue in the churchyard scene. Professor Engel proposes that a mixed jury of musicians and accomplished amateurs should decide whether the trombones should be retained or discarded." Amongst other questions likely to be finally settled on the occasion of the forthcoming celebration, will also be that of the uniform adoption by German theatres of whichever may be considered the best German rendering of Da Ponte's libretto, the original version, still in use at many operatic establishments of the Fatherland, being an altogether unworthy, and, in many respects, grotesquely absurd production.

It is stated in German papers that on the occasion of the recent first performance of Herr Rüfer's new opera "Merlin," at the Berlin Opera, Dr. Hans von Bülow, who was about to take his seat in the stalls, was peremptorily requested to leave the house which, as will be remembered, the eminent pianist had some time ago, with more wit than discretion, characterised as the "Circus Huelken."

Messrs. Breitkopf and Härtel, of Leipzig, have just completed the issue of a standard edition of the works of Robert Schumann, critically revised under the superintendence of the composer's widow. It comprises 156 numbers, divided into thirteen series, and forms a worthy pendant to the superb editions of the earlier German classics published by the above-named eminent firm.

According to the *Neue Berliner Musik Zeitung*, the orchestral body of the defunct Philharmonic Society of that capital will not be dissolved, but will carry on an independent existence for the purpose of giving a series of subscription Concerts during the Berlin season.

At the Munich Hof-Theater it is intended shortly to produce one of Wagner's two unrecognised early operas, to wit, "Das Liebesverbot," or "Die Feen," an experiment which will scarcely meet with the approval of the more thoroughgoing admirers of the "later Wagner."

Johann Strauss is just now engaged upon a new comic opera, the libretto by Victor Leon, author of the successful comedy "Der Doppelgänger." The new work, which is expected to surpass all Herr Strauss's previous efforts in the domain of operetta, is to be brought out ere long at the Theatre An der Wien, in the Austrian capital.

A Beethoven Museum was to be opened on the 26th ult., at Heiligenstadt, near Vienna, comprising a number of objects having reference to the composer's career, and forming the nucleus of what is intended to assume, in time, the proportions of a truly representative institution.

At a Concert recently given at Cassel, in conjunction

with Madame Marcella Sembrich, by Miss Hare, the talented young English pianist met with a highly favourable reception.

Under the presidency of M. Ambroise Thomas, the director of the Paris Conservatoire, a committee of prominent French musicians, including M. Gounod, has been formed in the French capital for the purpose of promoting the publication of the complete works of Cherubini. The composer of "Medée" and of the "Requiem," although Italian by birth, identified himself for the greater part of his career with French musical life, in which, for a number of years, he occupied the leading position as Principal of the Conservatoire. Accordingly, the projected "national" tribute to the memory of a composer whom Beethoven himself called "the greatest master of his time," emanates with peculiar appropriateness from French quarters, and will be welcomed by all amateurs. The publication in question, according to *Le Figaro*, is intended to take rank with the standard editions of German classics issued by the firm of Breitkopf and Härtel, and is to be followed by a similar collection of the complete works of Rameau, the founder of the national French opera seria.

M. Gounod, who, some years since, wrote the incidental music to a drama entitled "Jeanne d'Arc," from the pen of M. Barbier, is reported to be engaged just now upon the composition of an opera bearing the same title, and in which the numbers written for the former work will be utilised. According to a statement widely disseminated by the Continental press, M. Gounod intends to complete this work in the course of the approaching spring.

M. Saint-Saëns's new opera "Proserpine" was successfully brought out on the 16th ult., at the Paris Opéra Comique. The libretto, from the pen of M. Auguste Vacquerie, is founded on the same author's dramatic poem of that title, the plot being laid in mediæval Italy. An "Ave Maria," the *Finale* of the second act, and a Bacchanalian song in the third, were among the numbers chiefly applauded on the first night, when the *Finale* in question had to be repeated. The performance, according to a correspondent of the *Daily Telegraph*, was "in every way unexceptionable. The orchestra was simply perfect, and the costumes and scenic arrangements were of that thoroughly artistic character which is always to be found in a theatre managed by M. Carvalho. There is no such accomplished *metteur en scène* in Paris as the present manager of the Opéra Comique." The general verdict of the composer's compatriots is decidedly favourable to the new work, some of them, however, deploring the frequent use made therein of Wagnerian methods, consisting more especially in the adoption of what has been characterised as the "continuous melody" in the scores of that master.

Grétry's opera "L'Epreuve Villageoise" is about to be revived at the Paris Opéra Comique. The work has not been performed for many years.

M. Lamoureux announces ten performances of Wagner's "Lohengrin," to be given at the Eden Theatre during the latter half of the present and the first half of next month. There are to be two distinct sets of interpreters, and the prices of admission will be high. A great deal of interest naturally clusters round the performance, arrived, at last, within measurable distance, of Wagner's most popular music-drama, so long withheld, in its stage representation, from Parisian amateurs, and so fruitful of angry controversy in French musical circles.

The regular season of the Châtelet Concerts came to a close on the 20th ult., but M. Colonne will, doubtless, add some extra performances to their number. Schumann's "Manfred" was heard twice during the month, and derived additional interest from the text being spoken by members of the Théâtre Français, the part of *Manfred* being allotted to M. Moanet-Sully, the successful interpreter of *Hamlet* on the French national stage.

M. Alexandre Guilman's annual Organ Concerts, in combination with an orchestra, will be resumed at the Paris Trocadéro on the 6th inst. These interesting and high-class entertainments are now entering upon their tenth season, their progress having been marked by a steady increase in the attendance. M. Colonne will be the orchestral conductor.

Mr. Frederick Lamond, the highly gifted young Scottish pianist, has been delighting Russian audiences at a series of Recitals given by him at St. Petersburg last month. We have received copies of the *Novoe Vremia*, the *Vedomosti*, and the *Journal de St. Petersburg*, all of them leading Russian journals, the musical columns of which teem with expressions of admiration and praise concerning the young artist's transcendent talent and exceptional attainments on his instrument.

Several important numbers from M. Gounod's Oratorio "Mors et Vita" were included in the programme of a choral and instrumental Concert, given on the 1st ult. at the Oratorio di San Filippo Neri, of Genoa, under the direction of the Maestro, Carlo del Signore, the chorists having been the members of the Società Corale, and the principal solo vocalists Signora Emilia Rubadi and Signor G. Alberti.

The failure is announced of the directors of the La Scala Theatre, of Milan (Messrs. Corti), the deficit of their management being estimated at some 120,000 francs. Meanwhile, the performances, including those of Verdi's "Otello," are being continued under the auspices of an temporary committee. It is rumoured that "Otello," with a German version of Signor Boito's libretto, will be produced this season at the Victoria Theatre, Berlin.

At a recent first performance, by the Orchestral Society of Rome, of Hector Berlioz's "La Damnation de Faust," the *chef d'œuvre* of the French master was enthusiastically received.

We read in the *Daily Telegraph* of the 18th ult.: "English amateurs have, just now, a right to feel interested in Signor Mancinelli, whose oratorio 'Isaiah' will be produced at the Norwich Festival in October next. The composer, as director of the orchestra at the Theatre Royal, Madrid, took his 'benefit' there on Tuesday week last, with remarkable success, his share of the proceeds amounting to 12,000 francs, to say nothing of many valuable presents. Several of Signor Mancinelli's works figured in the programme, including the Overture to 'Cleopatra,' and selections from 'Isora di Provenza.' The *Epoca* describes the composer as a 'devoted admirer of Richard Wagner'; which fact will sufficiently appear when his new piece is performed. 'Isaiah' may be described, not inaccurately, as a declamatory oratorio; in that respect, to the best of our knowledge, standing alone. It represents Wagner in the domain of the sacred musical epic; it makes, therefore, a unique appearance, and is destined to excite no little interest, combined, perhaps, with a great deal of discussion."

Rubinstein's Opera "Nero" met with a most enthusiastic reception on the occasion of its first performance last month by the American Opera Company of New York, at the Metropolitan Opera House of that cosmopolitan city. The *New York World* says: "The success was overwhelming, and marks an epoch in grand opera in English in America." Although choral and orchestral works by Rubinstein have been frequently performed here, the present is the first production of any opera from his pen. Mr. Theodore Thomas conducted.

Madame Adelina Patti is announced to begin a series of operatic performances, extending over a fortnight, at the Metropolitan Theatre of New York on the 11th inst., appearing in "Traviata," "Semiramide," "Martha," "Faust," "Lucia," and "Carmen," with a company collected from various sources. After this short season, the *diva* will give the same operas at Boston, Philadelphia, and other cities, and about the middle of May take a positively last farewell of America.

Herr Niels W. Gade, the well-known Danish composer, has recently celebrated his seventieth birthday.

The death is announced, at Dresden, of Herr Ernst Kaps, the well known pianoforte manufacturer of that town.

At St. Petersburg died, on February 27, Alexandre Porfirievitch Borodine, a musician held in very high esteem in his native Russia, the composer of two symphonies and numerous minor orchestral, chamber, and vocal compositions, as also of a successful opera "Prince Tgor." Borodine was an adherent to what is known as the new Russian school in matters musical.

CORRESPONDENCE.

SONG IN SPEECH.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Respecting the closing sentence of your brief exposition of Mr. Weber's paper, entitled "On Melody in Speech," I beg to say that the Musics of Nature have in many instances been more or less fully and ably investigated. Amongst others, by Schleiden: "Die Natur der Tone und Die Töne der Natur"; E. Wagner: "Dialekte der Singvögel"; Kullak: "Die Tonkunst und ihre Faktoren"; as well as by Hoffmann and Schubert, theorists of the seventeenth and eighteenth centuries, from which it appears that Mr. Weber comes rather late in the day with his intended startling revelations, and that none of the readers of THE MUSICAL TIMES need waste time with "experimenting" in this sphere of musical art, or giving birth to any more books or papers on that subject. Some ten years ago I read somewhere something also of the melodies and harmonies of the costermonger tribes of Europe and America, but the author's name has slipped my memory. However, to any one anxious to collect such "beautiful and touching, melodious and pleasant" cries, I can, and am willing, to forward at least a few amazing specimens thereof. It is certainly new to me that dogs and cats utter "distinct fifths," horses descending chromatic scales (in *tempo largo* the horses do, perhaps, the enharmonic); about the donkey-octave Mr. Weber is nearer the mark. With knowledge of such kind it would be highly interesting and of no extraordinary difficulty if some enterprising artist were to get up a Bestial Choral Society. There are in all probability animals to be found for every interval of the scale, and they need only to be trained to bark their fifths, neigh their semitones, or bray their octaves, &c., in due time. Surely such animal choirmaster might have a rare chance at the "Durham County Asylum" (MUSICAL TIMES, page 148). What a pity that such men as Professors Helmholtz, Tyndall, and others were ignorant of those natural phenomena! That Mr. Weber compares telegraph wires with an Æolian harp is not beyond imagination; the cluster of wires along some lines of railway, especially when one sees them "blowed," might put such a notion into an observant head; however, I have never yet been fortunate enough to hear them wire "solemn strains and most perfect ideal harmonies." Is Mr. Weber going to publish the two windy compositions he copied from nature? It may be regretted that Mr. Weber's discovery—"We speak in melodies and harmonies" (?)—has not been made earlier, as then all our composers of vocal music hitherto, from Palestrina down to Brahms, might not have wasted their lives with writing melodies and harmonies. As, according to Mr. Weber, we can trace a speaker's character by the quality of his voice, is it to be taken for granted that a person with an indifferent voice must be an indifferent character? Respecting the division of conversation in keys, I must observe that I have frequently heard also "uncommon conversations" in all sorts of major keys, and *vice versa*, modulating often "very strangely." Experimenting on Mr. Weber's suggestion, I also found that we, five adults, residing under one roof, do not belong to the common genus that converses either in B flat, B, or C, except one, who generally "harmonizes" or speaks in B, but double flat; the other four vary from low G to G the octave. Might not the champagne have tuned the people of Rheims to B flat?

Well, Mr. Editor, I think with you. This "On Melody in Speech," so far as I have learnt to know it from your extract in the March number of the MUSICAL TIMES, is indeed a curious paper. You also deserve thanks for its further dissemination. Yet I think it hard on Mr. Weber that he should be held up, when ninety-five out of every hundred authors in every sphere of literature of every description do the same and often worse. And so it is not only in literature—specifically in musical literature—but also in all other departments of music.

Here is not the place for me to suggest remedies, but I think it would be at least one great boon if the higher criticism would rigorously expose all that which ignorance and self-conceit throws daily into our faces, as you have shown up Mr. Weber's attempt at making himself immortal.

Yours very truly, ALFRED JAFFÉ.

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TO CORRESPONDENTS.

* * Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ALEXANDRIA, N.B.—The Vale of Leven Choral Society gave a very successful performance of *Judas Macabæus*, on the 18th ult., before a large audience. The choruses were sung with vigour and effect, and the soloists (Miss Vinnie Beaumont, Miss Mainds, Mr. Macdonald, and Mr. Black) were well received. Mr. Cole's band, from Glasgow, formed an efficient orchestra. Mr. Love conducted, and Mr. Folkes presided at the harmonium.

BOLTON.—Another of a series of Chamber Concerts, promoted by Signor Risegari and Mons. Vieuxtemps, was given on the 23rd ult., and was heartily appreciated. For the rest, the month has not produced anything special. Organ Recitals and popular Concerts have been given at intervals, and have brought together crowded audiences.

BURNHAM, SOMERSET.—A Concert was given by Mr. C. A. Nicholls at the Queen's Hotel, on Friday, the 18th ult. The following artists appeared: Miss Marie Hayward and Mr. W. J. Trenchard (vocalists), Mr. Penny, R.A.M., accompanist and solo pianist, and Mr. Windatt and his daughter (violin), and two sons, one of whom gave a solo on the cornet. The programme was excellently rendered, and in every respect thoroughly successful.

CALCUTTA.—The Jubilee Service at St. Paul's Cathedral was numerously attended, and the whole of the music excellently rendered. The service, which was extremely simple, consisted mainly of Psalms xxi. and cxlv., the Te Deum, the Creed, and a few appropriate prayers, an Anthem, the Sermon, and the Benediction. The Te Deum was sung in F (the band of the Viceroy materially aiding in bringing out the effect of the composition), and the Anthem was especially composed for the Jubilee by Mr. Ernest Slater, Organist of the Cathedral. The sermon was preached by Bishop Johnson.

CHERTSEY.—The members of the Albion Social Club terminated their third season on the 17th ult., with a most successful Concert. The artists were Messrs. F. Ferrari, W. Bradford, J. F. Baily, W. Blount, and R. B. Sadley. The feature of the evening was the violin playing of Mr. H. Lee. Mr. James Hallé conducted, and contributed two pianoforte solos.

COCKERMOUTH.—An excellent performance of Handel's *Messiah* was given by the Harmonic Society on the 16th ult., in the New Drill Hall. The principal vocalists were Miss Jessie Moorhouse, Miss Alice Wolstenholme, Mr. Cuthbert Blacow, and Mr. Noah Johnstone. The work was in every respect finely rendered, the choir, consisting of 100 voices, being thoroughly efficient, and reflecting much credit upon the training of Mr. P. T. Freeman (Organist and Choirmaster of Crosthwaite Church, Keswick), who conducted. There was a good orchestra, under the leadership of Mr. F. W. Schofield.

DEDELY.—The performance of Handel's *Messiah* by the Vocal Union, at the Public Hall, on the 15th ult., was in every respect an unqualified success. The principal vocalists—Madame Wilson-Osman, Miss E. Hemming, Mr. H. Moberley, and Mr. John Ridding—were highly efficient in the solo music, and the choir gave an excellent rendering of the choruses. Very great credit is due to Mr. B. Barlow, the Conductor, for his admirable training of the choir.

EASTBOURNE.—A performance of Haydn's *Creation* was given at the Town Hall, on the 2nd ult., by the members of the Musical Society, under the conductorship of Dr. W. H. Sangster. The solo vocalists were Miss Kate Fusselle, Mr. Harper Kearton, and Mr. Frank May. The orchestra was efficiently led by Mr. E. J. Sangster, and Mr. S. G. R. Coles, F.C.O., ably presided at the piano. The work was excellently rendered throughout.—On the 16th ult. the last of a most interesting series of eight Classical Chamber Concerts, under the direction of Mr. Charles Williams, was given at the Town Hall. These Concerts have been well attended, and have given great satisfaction in the town. Among the executants who have appeared may be mentioned—Pissodotti, Miss Agnes Zimmermann, Madame Rose Koenig, Mr. M. Barton, and Mr. Williams; violin, Miss Emily Shinner, Mr. Henkel, and Mr. Sutcliffe; viola, Mr. Hollander and Mr. Kreuz; violoncello, Mr. Whitehouse, Mr. Peruzzi, and Mr. Squire; vocalists, Miss Liza Lehmann, Miss Glazebrook, Madame Sandon, Mr. Kenningham, Mr. Price, and Mr. Ridding; clarinet, Mr. Julian Egerton.—Miss Carlisle gave two Vocal Recitals at the Church Room, on the 6th and 23rd ult., when Mr. Sinclair Dunn, Mr. A. Reakes, and Miss Carlisle contributed songs; Miss Daisy Adams, recitations; Mr. W. Squire, violoncello solos; and Mr. Earnshaw, pianoforte solos, also officiating as accompanist.

EDINBURGH.—Organ Recitals were given in the Music Class Room of the University by Sir Herbert Oakeley, on the 3rd and 15th ult., the programmes of which were in the highest degree interesting. An air from one of Handel's Italian operas (*Susanna*), the same composer's well known March from *Scipio*, and a Fugue by Bach, at the first Recital, were much appreciated. The following Recital was selected from the works of great masters between A.D. 1633 and 1847, and was listened to with an earnest attention which must have been extremely gratifying to the professor who had provided so excellent and valuable a lesson to the students.—The Students' Annual Concert was represented this year by two Choral Recitals, in the Music Classroom, on the 18th and 19th ult. The programme was the same on both evenings, and comprised a selection of choruses, songs, and organ solos. Mr. J. O. Sinclair conducted, and Sir H. Oakeley presided at the organ.

GIRVAN, N.B.—The tenth annual Concert of the Musical Association took place on February 25. The programme included Mendelssohn's *Lauda Sion*, which was given under the direction of Mr. McNabb, of Glasgow. The soloists were Miss Vinnie Beaumont and Mr. Dunsmore. Miss McConnell presided at the pianoforte, and Mr. Finlay, Organist of Linlithgow Abbey, at the harmonium.

GRANTHAM.—The members of the Amateur Musical Union gave a performance of Mendelssohn's *St. Paul*, before a large audience, on Thursday, the 17th ult., in the Exchange Hall. The principal vocalists were Miss Adelaide Mullen, Mrs. Spriggs, Mr. Henry Beaumont, and Mr. Bingley Shaw; leader of the band, Mr. Hodgkinson; Conductor, Mr. H. P. Dickenson.

HAILSHAM.—A performance of Cowen's *Rose Maiden* was given at the Corn Exchange, on the 8th ult., by the Choral Society, under the direction of Mr. S. G. R. Coles, F.C.O. The solos were well rendered by local amateurs. The choral singing gave evidence of careful training. The second part of the Concert was miscellaneous.

HAMILTON, CANADA.—Dr. C. Villiers Stanford's *Oratorio The Three Holy Children* was performed by the Philharmonic Society, on Friday, the 11th ult. The solos were taken by Mrs. Luther (of Buffalo), Messrs. G. Clarke, S. Grant, F. W. Wodell, and R. Devine. The preparatory drilling was done by Mr. J. E. P. Aldous, and the Concert was conducted by Mr. F. H. Torrington, of Toronto.

HANWELL.—On Tuesday, the 8th ult., a Concert was given in the Lecture Hall. The vocalists were Miss Fusselle, Miss Scoones, Misses Lambert, Mr. T. J. Carter, and Dr. Alexander. Cello solos were contributed by Mr. T. W. Mitchell, and pianoforte solos by Miss Cannon and Mr. F. E. Choveaux.

HOLLIS, NEAR MANCHESTER.—On the 16th ult. a fine organ—recently built by P. Conacher and Co., Huddersfield—was opened in the Wesleyan Chapel by Mr. W. W. Wilde, Organist, &c., of Morecambe Parish Church. The programme of the Recital included selections from Bach, Mendelssohn, Lemmens, Handel, Sterndale Bennett, Rossini, Schubert, and Smart, and was ably rendered. The Recital was interspersed with vocal solos, well given by Miss E. Allen and Mr. T. Allen.

HOVE, BRIGHTON.—The first Concert of the season of the Brighton and Hove Choral and Orchestral Society, took place on Thursday, the 24th ult. The principal item in the programme was Mozart's *Requiem Mass*, which was well sung by the choir and principals—Madame Worrell, Miss Clara Myers, Mr. Harper Kearton, and Mr. R. E. Miles. In the second part the chief feature was the brilliant playing of Miss Ethel Savery, in Grieg's *Concerto in A minor*, in which she showed great skill and precision, and Liszt's *Polonaise*. Dr. Sawyer conducted, and received well-merited applause.

HURSTPIERPOINT.—On Shrove Tuesday a Concert was given at St. John's College, when Dr. Stanford's Cantata *The Renegé* was performed by the College choir, under the conductorship of Mr. F. J. Karn, Mus. Bac., Cantab., the Director of Music. This is one of the very earliest performances of *The Renegé* in the provinces, and it was excellently rendered. The soprano parts were well sung by the boys, and the choir proved quite equal to the task. Mr. B. A. Cogswell, A.C.O., acted as an efficient accompanist on the pianoforte. The second part of the programme consisted of a selection of part-songs and solos, including a song "At last," by the Conductor, which was sung by Mr. J. S. Chivers.

LEEDS.—The afternoon services of sacred music, at Holy Trinity Church, Roar Lane, which were commenced in Advent, were continued during the Lenten season. The service on Sunday, the 19th ult., consisted of a performance of Dr. Stainer's new Cantata *The Crucifixion*. The Cantata was sung in a most efficient manner by the choir and members of the church. The solos were given by Mr. Percy Leigh (tenor) and Mr. Deatly (bass). Warm praise must especially be awarded for the rendering of a beautiful quartet, "God so loved the world," by Miss Mifin and Messrs. Scholes, Leigh, and Deatly. Great credit is due to Mr. J. W. Hudson, the Organist and Choirmaster, not only for the care he had taken in bringing his choir to such perfection, but also for the style in which he played the organ accompaniments, upon which so much of the beauty of a composition such as this depends.—The Borough Organist again attracted a large audience to the Victoria Hall, on Saturday evening, the 10th ult. The programme comprised two pieces, performed for the first time at this hall. The first was a composition of Saint-Saëns, an eccentric, difficult, but in many respects beautiful, Fantasia in E flat, which was performed by its composer last year at one of Mr. Ford's popular Concerts in the Coliseum. Dr. Spark had evidently bestowed considerable pains upon the work, and the result was a thoroughly characteristic and in every respect admirable rendering of it. The other novelty was a "Jubilee Fantasia" for the organ on national airs, another of the many compositions from the prolific pen of Dr. Spark. It opens with an introduction foreshadowing the principal theme—"Come, if you dare," followed by the original song, in its powerful simplicity and quaint melody, varied with much effect, as were also the familiar strains of

"Rule Britannia" and "God save the Queen." It is needless to say that this was played with a spirit and effect which thoroughly charmed all who heard it.

LEYTONSTONE.—A Concert was given at the Baptist Schoolroom, Cann Hall Road, on the 7th ult., before a large audience. The principal vocalists were Miss Clara Dowle, who was encored in all her songs; Miss Renaut, and Miss Watkins. Miss Adela Duckham played a violin solo (encored), and also took part in a vocal duet with Miss Maud Watts. The accompanists were Miss Reeve and Miss Adela Duckham.

LEYTON.—A Concert was given by The Eolian Lady Orchestra, before a crowded audience, on the 10th ult. The Conductor was Miss Bessie Cox, Professor of Singing at the Guildhall School of Music. The programme, which was highly interesting, was well carried out, one number, a "Minuet and Rondo," from a Symphony (MS.) by Miss Edith Swepstone (who conducted it), being excellently rendered.

MARGATE.—A very interesting Organ Recital was given in St. Paul's Church, on Friday, the 11th ult., by Mr. Arthur Fagge (Organist to the Albert Palace Association), which was attended by a large and appreciative audience.—The Cliftonville Choral Society's annual Concert took place on the 17th ult., when Mendelssohn's *Athalie* and a miscellaneous selection formed the programme. The soloists were Miss Annie Matthews, Miss Meta Russell, and Miss Nash. The Rev. Gordon Calthorp, M.A., Vicar of St. Augustine's, Highbury, read the connecting passages; Mr. Starr, R.A.M., led the band, and Mr. J. W. Pearson was the Conductor.

MATLOCK BATH.—Mr. J. G. Barker, Organist of Matlock Bath Church, gave a Concert, on the 1st ult., in the Assembly Room. The vocalists were Miss M. Bown, Miss Mallett, Mr. J. L. Greaves, and Mr. T. H. Lord; violinist, Mr. W. E. Timmins. Mr. Barker contributed pianoforte solos, and shared the duties of accompanist with Mr. Piggott.

NEWCASTLE-ON-TYNE.—The last Hallé Concert of the present season, and it is to be feared—in consequence of the want of patronage—the final appearance of this famous orchestra in Newcastle, took place in the Town Hall, on February 28. Raff's *In Walde* Symphony, and Mendelssohn's Pianoforte Concerto in G minor, finely played by Mr. Hallé, were the most important items in the programme, and both were received with the warmest applause. Miss Julie Schow-Rosing was the vocalist. Messrs. Alderson and Brentnall have thoroughly maintained the high character of these Concerts, and it is sincerely to be hoped that when their financial statement is made up the deficiency will not be found so great as they anticipate.

—On Monday, Wednesday, and Friday evenings during Holy Week, Dr. Stainer's *Crucifixion* will be sung at St. Andrew's Church, by a large choir, under the direction of Mr. T. Albion Alderson, the Organist and Director of the Choir. Haydn's *Passion Music* has been sung (a portion each Sunday evening) in place of the ordinary Anthem during Lent.

NOTTINGHAM.—On Friday, the 14th ult., the Forest Cricket Club gave a Concert in the Mechanics' Hall, before a good audience. The principal vocalists were Miss Kate McKrill, R.A.M., Miss Fannie Lynn, R.A.M., Mr. Charles Gering, and Mr. Bingley Shaw. The Nottingham Select Glee Party contributed several items. Mr. A. Richards was solo pianist and accompanist.—The last Concert for the present season of the Sacred Harmonic Society took place at the Albert Hall, on the 22nd ult., when Berlioz's *Faust* was performed with much success. The principal vocalists were Miss Mary Davies, Mr. E. Lloyd, Mr. Barrington Foote, and Mr. Tufnail, all of whom gave the utmost effect to the difficult music entrusted to them. The choir was excellent throughout, and reflected the greatest credit upon the training of Mr. Adcock, who must evidently have worked hard to attain so satisfactory a result. Mr. Charles Hallé, whose hand was engaged on the occasion, conducted with his accustomed skill.

PILSLEY, DERBYSHIRE.—On Tuesday, the 15th ult., a Jubilee Concert was given before a large audience. The vocalists were Miss Drabble, Miss Chadwick, Miss Rollinson, Mrs. Treasler, Mr. Windle, Mr. Lord, and Mr. Reynolds; solo violin, Miss Florrie Rollinson. Pianoforte pieces were played by Miss Alice Major, a youthful performer, and pupil of Mr. W. W. Windle, of Belper, who conducted, and contributed pianoforte and organ solos, including a March of his own composition.

PLYMOUTH.—The "Minnesingers" gave their first public Concert on the 16th ult., in the Guildhall. A well-selected miscellaneous programme was excellently rendered. The solo vocalists were Madame Wilson-Osman, Mrs. Jolly, Mr. E. Morgan, and Mr. Montague Worlock. Mr. John Pardew won rapturous applause for his violin solo, and Mr. J. Hele, Mrs. Bac (Borough Organist), exhibited his skill on the organ in a composition by Wely. There was a full orchestra, assisted by members of the Royal Marine Band. Mr. Pardew conducted. The room was crowded, and the proceeds of the Concert will be devoted to founding a "Post Office bed" in the South Devon and East Cornwall Hospital.

ROSENDALE.—On Wednesday evening, the 6th ult., an Organ Recital was given by Mr. J. E. W. Lord, in the Wesleyan Chapel. A well selected programme was admirably rendered. The vocalists were Miss Bessie Holt, R.A.M., and Miss Marianne Tomlinson.

ST. HELENS, LANCASHIRE.—A numerous and enthusiastic audience assembled at the Town Hall, on Monday evening, the 14th ult., to hear, for the first time in St. Helens, a performance of Mendelssohn's *Elijah* by the local Philharmonic Society. The principal vocalists were Miss Mary Davies, Miss Janet Russell, Mr. Henry Piercey, and Mr. Bantock Pierpoint. The members of the Society formed the chorus, and the band of thirty performers was led by Mr. S. Pycroft, of Mr. C. Hallé's orchestra: the performance being under the direction of Mr. J. T. Elliott, the Society's Conductor. The Concert was a complete success, the performance being regarded as the most important musical event that has taken place here.

SPEEN.—Handel's *Messiah* was given with much success at the Baptist Chapel, on the 9th ult. The principal vocalists were Miss Loosley, Miss E. Loosley, Miss Abby, Mr. Weston, and Mr. Tottle, all of whom were highly efficient. The choruses were excellently rendered, and mention must be made of the effective cornet obbligato to "The trumpet shall sound," by Mr. Youens. Mr. Weston conducted.

TORQUAY.—On the 9th ult. a Lecture, entitled "The Harpsichord and Pianoforte Composers of the Seventeenth and Eighteenth Centuries," was given in the Institute, Fleet Street, by Mr. Orlando A. Mansfield, F.C.O. Selections from the works of Kubnau, Scarlatti, Handel, Bach, Haydn, Mozart, and Beethoven were rendered upon the pianoforte by Mrs. O. A. Mansfield (Mdlle. Jutz), of the Conservatoire, Geneva. The Rev. J. Dawson, B.A., Vicar of Trinity Church, presided.

TUNBRIDGE WELLS.—The Vocal Association gave an excellent performance of Stainer's *St. Mary Magdalen* and Mendelssohn's *Athalie*, on the 28th ult. In the first named work the principal vocalists were Miss Emily Armfield, Miss Eleanor Rees, Mr. Alfred Kenningham, and Mr. T. Kempton, who gave a very satisfactory account of the solos entrusted to them. In the *Athalie* music the two ladies named were joined by Miss Puntton and Miss Everest, the words of the poem being recited with much effect by Mr. Charles Fry. The orchestral accompaniments were played by the band of the Royal Engineers (leader, Mr. F. C. Hunnabell). Mr. John Cheshire's services being retained for the harp music. The choruses were efficiently rendered by the members of the Association, under the direction of Mr. N. E. Irons.

WARRINGTON.—On Wednesday, the 16th ult., the Musical Society gave *Judas Maccabaeus*, under Dr. Hiler's direction, the performances of both band and choir being admirable. The principals were the Misses Marshall-Ward, Mr. Iver McKay, and Mr. Whittaker. The Society has just completed its fifty-first season.

WHITBY.—On Monday evening, the 21st ult., Shinn's Sacred Cantata *Judah's Captivity and Restoration*, with a selection of solos and choruses from the works of Handel and Mozart, were rendered by the Brunswick Wesleyan Choir of fifty voices. Mr. Rennison conducted, and Miss Little presided at the organ. The artists were Mrs. Hill, the Misses Falkingbridge, Misses Harrison, Bingham, and Wattam, and Messrs. Frith, Stamp, and Bingham. The Rev. Jos. Little read the connective portions in a very effective manner. A silver collection was taken at the close on behalf of the Sunday School funds.

WICK, N.B.—A Concert was given on Thursday, the 10th ult., in the Temperance Hall, by the members of the Select Sacred Choir. Dr. Stainer's Cantata *The Daughters of Jairus* occupied the first part of the programme, the principal soloists being Mrs. G. M. Geddes, Mrs. Fergusson, Messrs. J. Davidson and W. Corner. The choruses were sung with great spirit and precision. "Awake, thou that sleepest" especially being very favourably received. The second part of the programme was miscellaneous. Mrs. Geddes gained an encore for her rendering of Topiloff's song "Remember now thy Creator"; and Mrs. Fergusson gave Pinetti's "Raft" with much feeling, and was well received. Mr. Sydney Townshend conducted, and the accompaniments were played on the American organ by Mrs. R. S. W. Leith, and on the pianoforte by Miss D. Miller.

ORGAN APPOINTMENTS.—Mr. W. T. Winkworth, Organist and Choirmaster to St. Barnabas Parish Church, Queen Camel, Bath.—Mr. Keaton Bailey, Organist and Choirmaster to the Parish Church of St. John, Ryde, Isle of Wight.—Mr. Frederick A. Jewson, to Wycliffe Chapel, Steyney, E.—Mr. Fred. W. Lacey, Organist and Choirmaster to St. Barnabas Church, South Lambeth.—Mr. H. Graves, Organist and Choirmaster to Woodside Church, Glasgow.—Mr. Fred. Gostelow, R.A.M., Organist and Choirmaster to the Walker Street Chapel, Luton.—Mr. Arthur Briscoe, Organist and Director of the Choir to Dalston Congregational Church, Middleton Road.—Miss A. Scriven, to Christchurch, Lausanne.—Mr. John Warriner, Organist and Choirmaster to St. Matthew's, Denmark Hill.—Mr. J. E. Robson, Organist and Choirmaster to the Congregational Church, Rothbury, Northumberland.—Mr. Arthur E. Crook, Mus. Bac, Cantab. (Organist and Choirmaster of St. Paul's Church, Baltimore), to Calvary Church, New York.—Mr. Henry W. Radford, F.S.Sc., Private Organist and Choirmaster to T. L. Fitz-Hugh Esq., Plas-Power, Wrexham.—Mr. A. Pattison-George, R.A.M., Organist and Choirmaster to St. Luke's, Cheltenham.—Mr. Rowland G. Godfrey, Organist and Director of the Choir to St. Saviour's, Hans Place, Cadogan Square.—Mr. R. K. Simons, Organist and Director of the Choir to Christ Church, Tunbridge Wells.—Mr. Alfred M. Colchester, A.C.C., Organist and Choirmaster to St. Giles's Parish Church, W.C.

CHOIR APPOINTMENTS.—Mr. G. T. Fields-Clarke, Choirmaster to Sharnbrook Parish Church.—Mr. K. W. Crow (Tenor), to St. Botolph's, Aldersgate, E.C.—Mr. Albert Upstone (Tenor), to Emmanuel Church, West Dulwich, S.E.

DEATHS.

On February 25, at East Moulsey, of consumption, aged 31, CHARLOTTE ELIZABETH, wife of FRED. B. TOWNEND, Organist and Choirmaster, St. Paul's, East Moulsey.

On the 6th ult., at his residence, Ravenswood, Didsbury, Manchester, EDWARD HECHT, in his 55th year.

On the 12th ult., at Ely, JOHN MEACHAM, for thirty-three years Lay Clerk of the Cathedral, aged 67.

On the 12th ult., at his residence, Hillary Place, Leeds, aged 54 years, JAMES BROUGHTON, Professor of Music, and formerly Chorus Master of the Leeds Musical Festivals.

MR. S. BOYCE CREAK (Tenor).
Oratorios, Operatic Selections, Ballads, &c., address, The Cathedral, Bristol.

MR. T. W. HANSON (Tenor), St. Paul's Cathedral, will sing "The Crucifixion," by Dr. Stainer, at Sydenham, March 31; Kensington, April 1, 14, Belvoir Road, Lordship Lane, S.E.

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In the joyous gale o'er a sunlit sea;
And the waves, as they merrily wait her along,
Welcome her onward with dance and song,
But a black cloud looms from the western sky,
And tells as it scuds of a tempest nigh,
And the sea-eagle screams as he flaps in the shrouds,
Like a warning voice from the bursting clouds.

THE STORM.

It comes! the storm! the shrieking, shattering storm,
With the thunder's crash and the lightning's dash,
'Mid the yawning skies and the wild waves' dash!
See yonder, that form—'tis the fiend of the storm!
How he whirls the good ship in the might of his wrath,
To the gulf where the foam surges white in his path!
And a wild cry rings thro' the tempest shill,
As she sinks in the billows, and all is still.

EVENING.

'Tis eve on the waters—an ocean of light
Bares its breast to the moon, rising gentle and bright;
And the stars, as they beam on the silvery main,
On the calm of its depths are all mirror'd again.
Ah, list! o'er the deep doth a melody sweep,
Now the storm fiend hath flown, and the waves are asleep;
Ah, list! o'er the grave of the true and the brave!
'Tis the mermaid singing her dirge on the wave.

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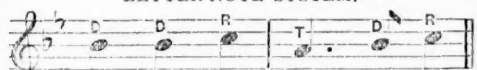
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